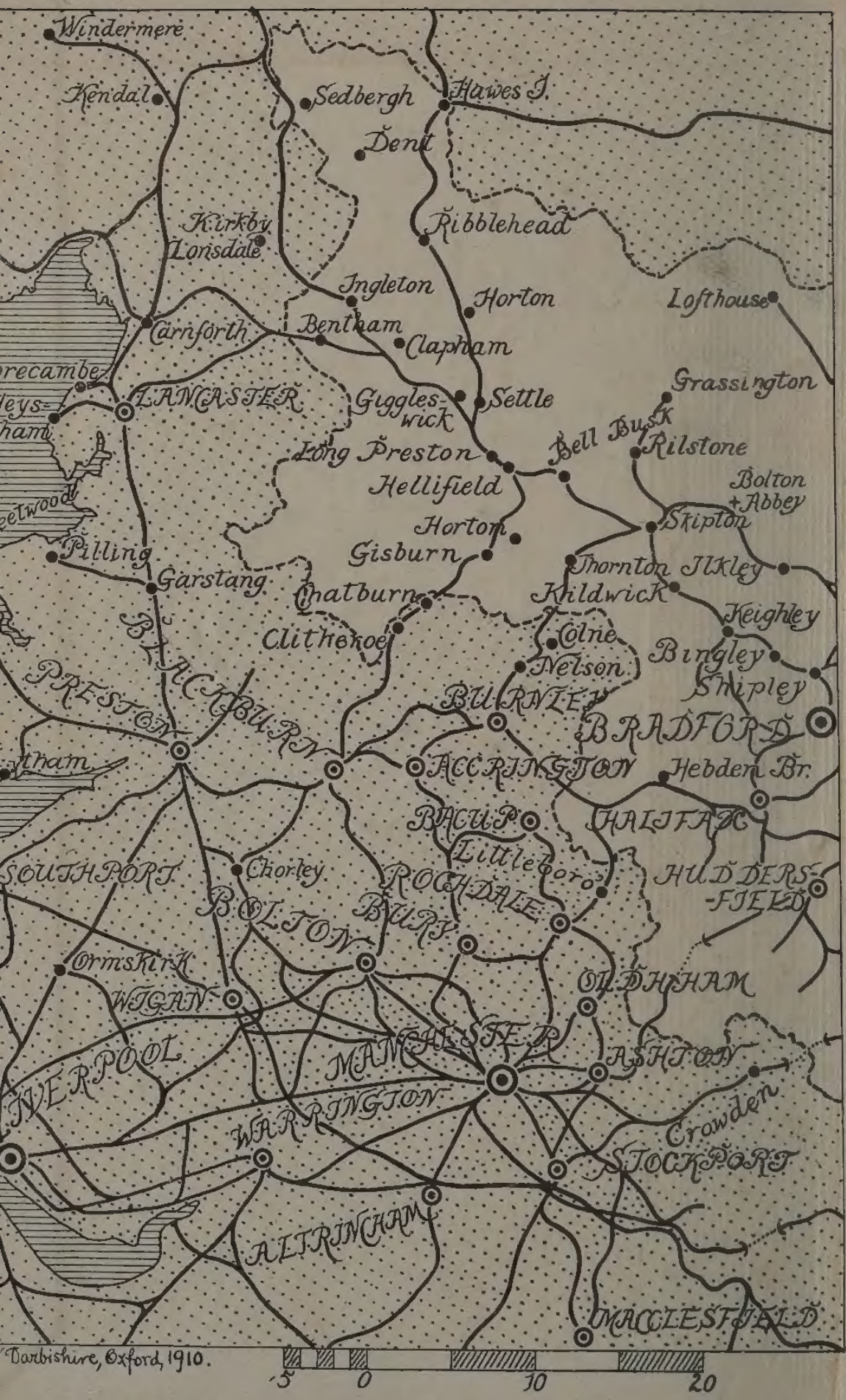
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Long Preston
Bell Busk
Rilstone
Hellifield
Bolton Abbey
Skipton
Horton
Pilling
Gisburn
Thornton
Ilkley
Garstang
Chatburn
Keighley
Clitheroe
Colne
Bingley
Nelson
Shipley
PRESTON
BLACKBURN
BURNLEY
BRADFORD
ACCRINGTON
Hebden Br.
HALIFAX
BACUP
Littleboro
SOUTHPORT
Chorley
ROCHDALE
HUDDERSFIELD
BOLTON
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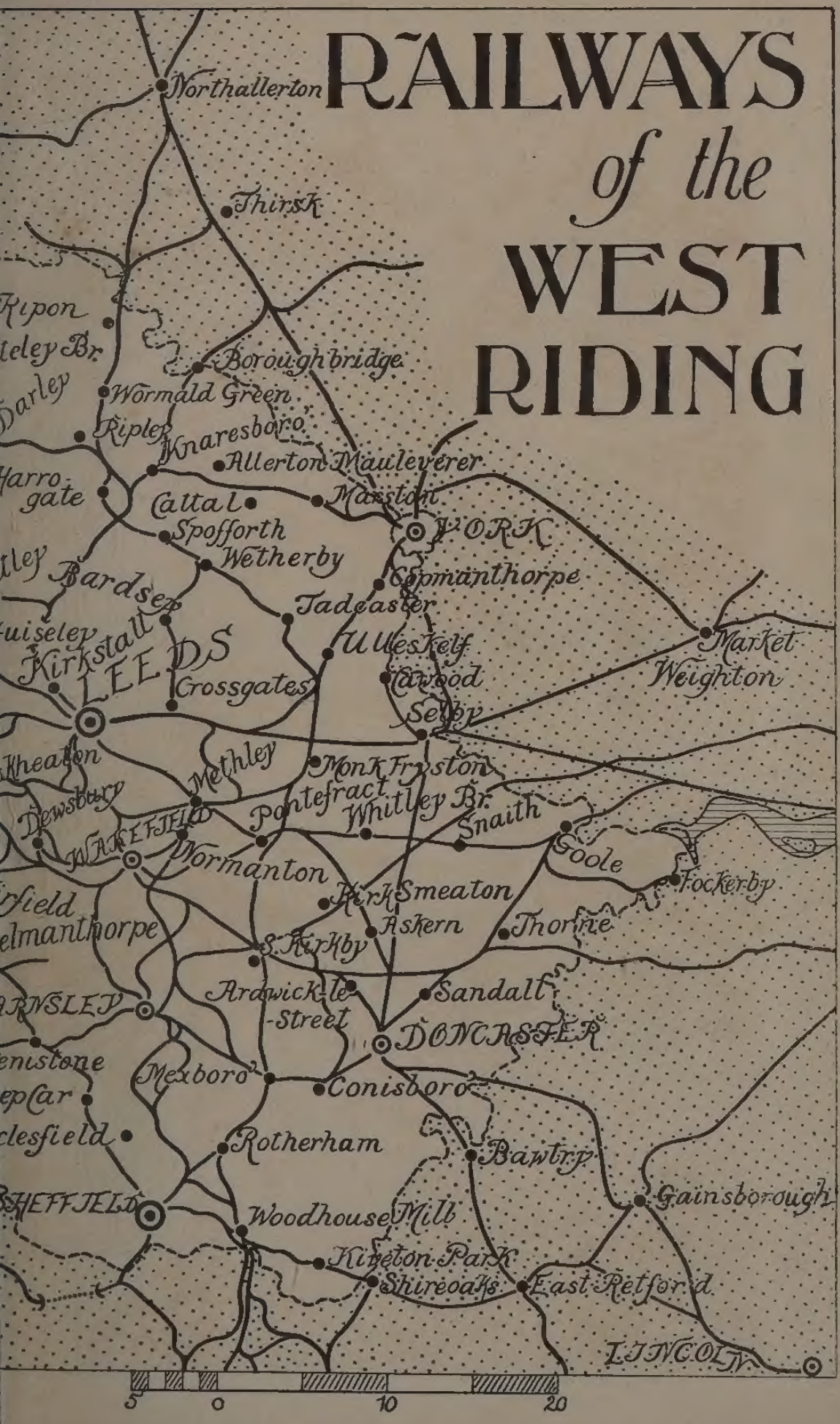
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Ripon
Boroughbridge
Wormald Green
Ripley
Knaresboro
Allerton Mauleverer
Harrogate
Cattal
Marston
YORK
Spofforth
Wetherby
Bardsey
Copmanthorpe
Tadcaster
Ulleskelf
Kirkstall
LEEDS
Crossgates
Aldwood
Selby
Market Weighton
Methley
Monk Fryston
Pontefract
Whitley Br.
Snaith
Dewsbury
WAKEFIELD
Normanton
Goole
Fockerby
Kirk Smeaton
Askern
Thorne
S. Kirkby
Ardwick-le-Street
Sandall
DONCASTER
Mexboro
Conisboro
Rotherham
Bawtry
Gainsborough
Woodhouse Mill
Kiveton Park
Shireoaks
East Retford
LINCOLN
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THE WEST RIDING OF YORKSHIRE

THE LITTLE GUIDES

CAMBRIDGE AND ITS COLLEGES

OXFORD AND ITS COLLEGES

ST PAUL'S CATHEDRAL

WESTMINSTER ABBEY

THE ENGLISH LAKES

THE MALVERN COUNTRY

SHAKESPEARE'S COUNTRY

BUCKINGHAMSHIRE

THE CHANNEL ISLANDS

CHESHIRE

CORNWALL

DERBYSHIRE

DEVON

DORSET

ESSEX

HAMPSHIRE

HERTFORDSHIRE

THE ISLE OF WIGHT

KENT

MIDDLESEX

MONMOUTHSHIRE

NORFOLK

NORTHAMPTONSHIRE

NOTTINGHAMSHIRE

OXFORDSHIRE

SOMERSET

STAFFORDSHIRE

SUFFOLK

SURREY

SUSSEX

THE EAST RIDING OF YORKSHIRE

THE NORTH RIDING OF YORKSHIRE

THE WEST RIDING OF YORKSHIRE

WILTSHIRE

NORTH WALES

KERRY

BRITTANY

NORMANDY

ROME

SICILY

A BECK ON GREAT WHERNSIDE

THE WEST RIDING OF YORKSHIRE

By

JOSEPH E. MORRIS, B.A.

With 26 Illustrations and 9 Maps and Plans

"Forget six counties overhung with smoke,
Forget the snorting steam and piston stroke,
Forget the spreading of the hideous town;
Think rather of the pack-horse on the down."
—WILLIAM MORRIS, *The Earthly Paradise*

LONDON
METHUEN & CO. LTD.
36 Essex St. Strand

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First Published in 1911

TO THE MEMORY OF MY UNCLE,

RICHARD METCALFE, M.D.,

OF LEYBURN, YORKSHIRE.

PREFACE

MY acquaintance with the West Riding dates from almost exactly thirty years ago, when I first ascended Ingleborough. Since then I have frequently visited that portion of the Riding—containing almost all that is best in it in the way of natural scenery—that lies to the north of Skipton.

It is only, however, during the last six years that I have begun systematically to put together notes of its churches and other antiquities for the purpose of writing this little book. During that period I have visited the West Riding on at least a score of different occasions. Almost every old church, and almost every old building, described in the following pages has been examined by me personally during one or other of these visits (not a few of them more than once); and almost every description is based upon careful notes then made by me on the spot. Whatever be the other demerits of this little volume, it is certainly more than mere compilation. It is hoped, in fact, that it affords a fairly accurate record of the fabrics and furniture of the West Riding churches as they respectively existed at some date or other between the beginning of 1905 and the close of 1910.

The sources to which I have gone for the historical side of my subject sufficiently appear from the authorities cited in the text. I regret, however, that my attention was not earlier called (not, in fact, till I had

practically concluded my task) to Mrs Armitage's admirable little handbook to the antiquities in the neighbourhood of Sheffield (in which a number of old West Riding churches are described more or less at length), and to the invaluable general articles on Yorkshire Norman doorways and Yorkshire village churches (respectively by Mr C. E. Keyser, F.S.A., and Mr Hamilton Thompson) that are included in Messrs Allen's "Memorials of Old Yorkshire." Had I had the advantage of acquaintance with these writings, undoubtedly my own pages would materially have benefited. In particular, I should then have recognised in the West Riding the presence of a strongly individualised, local type of twelfth-century doorway, on the existence of which, as matters stand, I have unfortunately failed to insist.

Unduly bulky as the present volume actually is, it was considerably longer (by many thousand words) as originally written. The hard necessity of compression has, of course, involved the sacrifice of much matter the excision of which I inevitably deplore; and must serve also as my apology for the omission of all direct reference (though this I less regret) to many places of teeming population, and of great commercial importance, which yet possess no archæological interest (except, of course, documentary). Thus, Huddersfield, with roughly a hundred thousand people, is dismissed in less than half-a-dozen lines; whilst Brighouse, Sowerby Bridge, Morley, Ossett, Heckmondwike, and Castleford are omitted altogether. No account, moreover, is given of those vast industries—mining and manufacturing—that disfigure half the Riding. With these last, indeed, I am frankly out of sympathy; nor do I believe for a moment that even the warmest advocates of money-making and ugliness will seriously

contend that industries that result in so much dirt and squalor are altogether unmitigated blessings ! I shall be told, of course, that this hideous desolation feeds many hungry mouths ; but I strongly suspect that it has itself created those hungry mouths, and created them more abundantly than it now knows how to satisfy them. It is right, however, to acknowledge the recent well-meant effort (made better late than never) to minimise the usual horrible surroundings of a colliery village by the creation of the model settlement at Brodsworth. I still deplore the vanished rural graces ; yet, it must willingly be conceded, if this good precedent be followed, that much that is written in the following pages may some day need to be modified or cancelled.

It is to be regretted that the railway map in the cover is far from being complete. The number of railway stations in the Riding is so vast that it is quite impossible to include them all ; whilst the delay in opening the new lines in the neighbourhood of Doncaster (all cunningly contrived for the ruin of that district) has necessarily involved their omission. For the same reason it has been necessary in the text, in the case of many places in South Yorkshire (*e.g.* Laughton-en-le-Morthen and Tickhill) that will doubtless soon have stations of their own, to give their distance from existing stations that will shortly be superseded. It must be remembered that these distances are always measured roughly, and must never be relied on as a practical itinerary.

My thanks are due to Mr Harold Brakspear, F.S.A., and Mr W. St John Hope, F.S.A., for their kindness in allowing me to make use of their respective plans of Fountains and Kirkstall Abbeys. The huge reduction in scale has, of course, rendered unavoidable the

sacrifice of much admirable detail. I have also to thank the Royal Archæological Institute for permission to reproduce the plan of Wilfrid's crypt at Ripon. Finally, I have to acknowledge the kindness of Mr G. Harrison in furnishing a number of fresh and unconventional photographs of both architectural and natural interest.

There is no room in this book for a bibliography; but, for the sake of those who come newly to the study of the West Riding, I may perhaps be pardoned for pointing out that its brasses have been exhaustively dealt with by Mr Mills Stephenson, F.S.A., in volume xv. of the *Yorkshire Archæological Journal* (at p. 1), and its bells by Mr Eyre J. Poppleton, in volumes xvi. (at p. 46) and xvii. (at pp. 1, 192, 434).

J. E. M.

Elstree, Herts,
New Year's Eve, 1910.

Since writing this preface I find that the new railway between Doncaster and Shireoaks was opened on 1st December 1910, with stations for Tickhill, Maltby, and Dinnington and Laughton-en-le-Morthen.

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LIST OF ABBREVIATIONS

A.A.S.R.	Associated Architectural Society Reports
A.J.	*Archæological Journal*
Allen	Allen's "History of Yorkshire" (3 vols., 1828-31)
B.A.	*Bradford Antiquarian Society's Transactions*
Collect.	Leland's *Collectanea* (Hearne's Ed., 1715)
C.P.R.	Calendar of Patent Rolls (1216-1266; 1272-1358; 1377-1416; 1422-1452; 1461-1485)
Craven	Whitaker's "History of Craven" (Ed. 1878, 2 vols.)
C.S.	Camden Society's Publications (from 1838)
C.S.P.	Calendar of State Papers
Domestic Architecture	Turner and Parker's "Domestic Architecture" (3 vols.)
D.K.R.	Seventh Report (1846) of the Deputy Keeper of the Public Records, Appendix II., No. 9)
D.N.B.	Dictionary of National Biography
Dugd.	Dugdale's *Monasticon* (Ed. 1817-30)
Foster	Yorkshire Visitations (1875)
Gent. Mag.	*Gentleman's Magazine* (from 1731)
H. and G.	*Herald and Genealogist* (1863-74)
Harland	Harland's "Sawley Abbey" (1853)
Harrison	Harrison's "History of Yorkshire" (1885)
H.S.	Harleian Society's Publications (from 1869)
Hunter	Hunter's "History of South Yorkshire" (1828-31, 2 vols.)
J.A.A.	*Journal of the British Archæological Association*
Leland	Leland's "Itinerary" (Hearne's Ed., 1744)

Loid. (or Loid. and Elm.) .	Whitaker's "Loidis and Elmete" (2 vols., 1816)
Mon. Hist. Brit.	*Monumenta Historica Britannica* (1848)
Proc. Socy. Ant.	Proceedings of the Society of Antiquaries
Reg. Sac. Angl.	Stubbs' *Registrum Sacrum Anglicanum* (2nd Ed., 1897)
Rot. Parl. .	*Rotuli Parliamentorum* (6 vols. Folio)
R.S. . .	Rolls' Series Publications
S.S. . .	Surtees Society's Publications (from 1835)
Tanner .	Tanner's *Notitia Monastica* (1787)
T.S. . .	Thoresby Society's Publications (from 1891)
T.S.P. . .	Thoresby Society's Excursion Programme
Val. Eccl. .	*Valor Ecclesiasticus* (Ed. 1810-34, 6 vols.)
Whit. . .	Whitaker's "History of Craven" (Ed. 1878, 2 vols.)
Willis . .	Willis' "History of Mitred Abbeys" (1718-19, 2 vols.)
Y.A.J. . .	*Yorkshire Archæological Journal* (from 1871)
Y.A.S., R.S. .	Yorkshire Archæological Society, Record Series (from 1885)

THE
WEST RIDING OF YORKSHIRE

INTRODUCTION

I. Area, Population and Divisions

THE W. Riding of Yorkshire, according to the census returns for 1901, comprises an area of 1,766,664 statute acres, and is thus in itself, without reckoning the other two Ridings, the largest county in England.[1] The greatest length of the Riding from N. to S., from Tanfield to a point on the Derbyshire border to the N.W. of Dore, is roughly 60 miles; the greatest breadth from W. to E., from a point on the Lancashire border in *Bowland Forest* to York, is roughly 62 miles. Owing, however, to the peculiar position and shape of the county, the general trend of which is from N.W. to S.E., these figures give hardly a just idea of its almost gigantic proportions. A better conception is formed of its size by measuring a straight line—almost the longest that can be drawn in the Riding—from the extreme N.W. corner of the county near *Sedbergh* to a point just a trifle to the N.E. of *Bawtry*—a distance of 93 miles. If the Riding be roughly compared to an ellipse this line may be justly considered its axis. The longest line again that can be drawn at right angles to this axis within the limits of the county—from a point near Saddleworth to a point near *Nun Monkton*—is about 48½

[1] Next in size are Lincolnshire, with 1,693,550 acres; Devonshire, with 1,667,154 acres; and the N. Riding, with 1,362,560 acres. The E. Riding is only nineteenth on the list, with 749,513 acres.

miles. On the N. and N.E. it is bordered by Westmorland and the N. Riding; on the S.E., by the E. Riding, Lincolnshire and Nottinghamshire; on the S.W., by Derbyshire and Cheshire; and on the W., by Lancashire and Westmorland. Only three other counties in England have contact with as many different neighbours as this.[1] By far the greater portion of this long line of frontier—measured roughly, from prominent angle to angle, nearly 250 miles in length—is marked out by strong natural features—in places by the waters of the *Hodder*, the *Ribble*, the Derwent, the Ouse, and the Ure; in places by the water-shed of the main Pennine chain, or by the "heaven-water" boundary which separates the upper waters of the Ure, on the one hand, from the *Wharfe* and the *Nidd*, on the other. It is remarkable that, alone among the three great divisions of Yorkshire, the W. Riding possesses no coast.

The W. Riding, with 2,744,848 souls at the census of 1901, has the third largest population of any county in England, if the new county of London be reckoned as one in the list. This is an increase of 304,953 over the population (2,439,895) of 1891. Almost the whole of this vast increment, however, is due to the growth of the colliery and manufacturing districts—half may be roughly attributed, in fact, to the growth of six big towns alone, *i.e. Leeds*, 61,463; *Bradford*, 12,264; *Sheffield*, 56,550; *Harrogate*, 12,107; *Halifax*, 6049; and *Keighley*, 6552 = 154,985. Next to this rapid growth of big towns must be noticed the growth of the colliery district—here villages have increased by leaps and bounds, *e.g. Bolton-upon-*

[1] Northamptonshire is bounded by nine different counties, Cambridgeshire by eight, and Shropshire (if we include the detached portion of Flint) by eight also.

Dearne by 2623—an increase of more than 200 per cent.; *Conisborough* by 4050—an increase of nearly 100 per cent.; and Brierley by 1182—an increase of more than 200 per cent. The manufacturing district, on the contrary, as opposed to the coal-field, showed, in some parts, a marked tendency to remain stationary, or even to decline. Thus in the registration district of Saddleworth there was a drop in the decade from 18,238 to 17,018; and in that of *Huddersfield* from 168,399 to 166,646. It is noticeable, however, that this growth of population affects only that industrial portion of the county with which the reader of this volume will be little concerned. In the eleven [1] registration districts that comprise the purely rural parts of the Riding—roughly, perhaps, one half of the county—there is little increase to be chronicled, or none. In five of these—Settle, Pateley Bridge, Great Ouseburn, Wetherby, and Goole the increase has been very slight; in none has it been considerable, save Skipton and Knaresborough; in two, Sedbergh and Ripon, there has actually been a decline. Knaresborough, of course, is accounted for by *Harrogate*, and Skipton by the sub-districts of *Barnoldswick* and *Kildwick*, both of which are scattered with mills. The remarkable *relative* growth of *Harrogate*, which is purely residential, is unrivalled in the decade by any other town in Yorkshire, though not, as we have seen, by some of the mining villages.

Previous to 1821 Yorkshire, as a whole, was content, like the rest of the counties, to return only two members to Parliament; in that year it was granted an addi-

[1] Wharfedale, Tadcaster, Pontefract and Doncaster are also largely, or principally, rural, but in each of these the result is affected by the presence of some colliery, or manufacturing, influence.

tional two in tardy recognition of its quite disproportionate size. At the date of the first Reform Bill, in 1832, there were also five boroughs with two members each, *i.e. Ripon, Borough Bridge,* and *Knaresborough* (all since 1553); *Aldborough* (since 1558); and *Pontefract* (since 1621).[1] The axe was now laid to the root of the tree, and *Aldborough* and *Borough Bridge* were disfranchised altogether; *Leeds, Bradford, Halifax,* and *Sheffield* were given two members each, and *Huddersfield* and *Wakefield,* one; whilst *Ripon, Knaresborough,* and *Pontefract* were left with undiminished glory. Finally, the present somewhat complicated settlement was adopted in 1885. The Riding is now divided into nineteen districts, returning one member each, *i.e.* Skipton, Keighley, Shipley, Sowerby, Elland, Morley, Normanton, Colne Valley, Holmfirth, Barnsley, Hallamshire, Rotherham, Doncaster, Ripon, Otley, Barkston Ash, Osgoldcross, Pudsey, and Spen Valley; *Leeds* and *Sheffield* have now five members each, and *Bradford,* three; whilst *Pontefract* has been shorn of one of its representatives, and *Ripon* and *Knaresborough* disfranchised altogether. Thus, altogether, the Riding has now thirty-three "knights of the shire," whereas it was content in 1821 to be represented by only ten. The Ainsty, it may be added, for parliamentary purposes is included in the N. Riding division of Thirsk and Malton.

The W. Riding of Yorkshire is divided, like its sisters, into a series of Wapentakes, ten in number,

[1] *Ripon* had previously returned members in 1295-1337; *Borough Bridge* and *Knaresborough* in 1300; and *Pontefract* in 1295, 1298, and 1337. *Doncaster,* also, had returned two members in 1337; and *Tickhill* in 1295 and 1337. The dates and facts of this paragraph are taken from Poole's "Historical Atlas."

i.e. Staincliffe and Ewecross, Claro, Skyrack, Barkston Ash, Agbrig, Morley, Ainsty, Staincross, Strafforth and Tickhill, and Osgoldcross. In Domesday it was also divided into ten, *i.e.* Cravescire, Bargescire, Ainesti, Siraches, Barcheston, Morelei, Agebrug, Stancros, Osgotcros, and Strafordes; but the N.W. end of the Riding does not seem to have been completely surveyed (XIV. Y.A.J. 348). Like the N. Riding, moreover, the W. Riding is divided into more or less definite districts—*Craven*, for example, which is likely to survive as a name in common use when the old-fashioned Wapentakes are dead; Hallamshire, which is constituted by the ancient parishes of *Ecclesfield*, *Sheffield* and *Handsworth*; *Barnsdale*, about half way between *Pontefract* and *Doncaster*; and the tract of recovered fen land in the neighbourhood of *Thorne*, called Marshland, the Levels, and Hatfield Chace. It is not of course pretended that the different regions thus named are similar in origin, or even analogous. Yet, whether used loosely, or with definite denotation, they constitute, or constituted, old, well-marked divisions, like Richmondshire and Cleveland in the N. Riding of the county—like Holderness and Howdenshire in the E.

Ecclesiastically the whole of the W. Riding formerly belonged to the enormous diocese of York, which embraced, in the reign of Edward I., not merely the counties of Yorkshire and Nottingham, but also very considerable portions of the counties of Cumberland, Westmorland, and Lancashire.[1] Ripon, of course, in Saxon times, had been the seat of a bishop for a

[1] The boundary was apparently identically the same *c.* 780, with the exception that Nottingham then belonged to the see of Sidnacester. *Cf.* Poole's "Historical Atlas," Plate XIX.

few short years under the rule of Eadhead. By the Reformation settlement this immense tract of country was divided, and parts of the W. Riding, in the neighbourhood of *Sedbergh*, *Ingleton*, and *Ripon*, were assigned to the newly erected diocese of Chester. The remainder, however, continued with the mother church of York till the resuscitation of *Ripon* in 1836, and the creation of *Wakefield* in 1888. *Ripon* now embraces all the northern and western portions of the Riding to the N. of, and including, the valley of the *Aire* nearly as low as *Ferrybridge*, and to the W. of a curving line drawn thence northward to the Ure, and passing between *Wetherby* and *Tadcaster*. *Wakefield* embraces what is left of the county to the W. of an irregular line drawn roughly from the meeting point of Yorkshire, Derbyshire, and Cheshire through the neighbourhoods of *Penistone*, *Barnsley*, and *Wakefield*. Everything else that is left of the Riding appertains still to the diocese of York. It is probable, however, that in a very few years a new see will be created for the teeming population of S. Yorkshire with the seat of its bishop at *Sheffield*, and thus the old diocese of York will almost wholly be severed from the Riding that is now under survey.

II. General Physical Features and Scenery

More than the E. Riding—more even than the N.—the W. Riding is a county of almost violent contrasts. There is little connection, save what is purely historical or arbitrary, between the wild green fells of *Sedbergh* and *Dent*, on the one hand, and the long flat expanses of Marshland on the other; in character—in spirit—they are far more widely severed than one would

necessarily expect from the interposition of roughly a hundred miles. It is difficult to believe that these belong to the same county—almost that they belong to the same land. In the N. Riding, it is true, we have also vivid contrasts, but these are knit together more into a common whole. From few parts of the hills is it there impossible to see the plain—from few parts of the plain is it impossible to see the hills. Those, on the contrary, who take their stand at the extreme S.E. corner of the W. Riding will strain their eyes towards the west in endeavour wholly futile to descry the distant mountains that do not appear on the horizon. The W. Riding possesses hill scenery at least as grand and solemn as any to be discovered in the N. It possesses, on the other hand, long tracts of fertile flatness more utterly alien to the mountain spirit than anything to be found in N. Yorkshire.

This sharp and startling contrast in physical characteristics repeats itself in industrial conditions—in the distribution of the population—in the artificial features of the country. The colliery district of the S.W. is strongly marked off from the manufacturing district that adjoins it—both are widely severed from the wholly rural districts that occupy the remainder of the Riding. The industrial region of Yorkshire is almost entirely confined to the W. Riding, yet even here it desolates, roughly, only one half of the county. The W. Riding, indeed, may be conveniently divided by an artificial line into two very nearly equal divisions. Commencing on the Lancashire border near Colne this line may be drawn to *Skipton*, and thence along the top of *Rumble's Moor* to *Guiseley*. From *Guiseley* it may be continued to *Adel* church, and thence in a curving line round *Leeds*, past Shadwell, Seacroft, and *Whitkirk*. From *Whitkirk* it may be produced

to Castleford and *Pontefract*, and thence, by way of *Conisborough* and *Maltby*, to the Derbyshire border at *Harthill*. Everything to the N. and E. of this line is wholly and delightfully rural; everything to the S. and W. is marred at frequent intervals by colliery or factory. It will thus be seen that roughly one half of the Riding—and that perhaps rather the bigger half—is still wholly unspoilt and enjoyable: a district in itself of considerably greater extent than at least a score of smaller English counties. Nor must it be assumed that the portion that remains is irretrievably and everywhere ruined — everywhere it exhibits, amidst colliery dust and chimney-stacks, spots of pleasant greenery, or even of mountain grandeur. Such is the mountain walk from *Haworth* to Hebden Bridge, and from Hebden to the top of *Blackstone Edge*. Such are the moorland roads and tracks to the S. of Holmfirth, and to the W. and S. of *Penistone*. The manufacturing district, indeed, of Yorkshire strikes one on the whole as far less disagreeable than the manufacturing district round Manchester. Here the mills and cottages are built of good grey stone, and hidden in the depths of narrow valleys. What matter if the bottom be defiled by ugly mills; if the highways be infested by vile electric tramways; if the waters of the brooks and rivers run fishless and polluted? Always it is possible to escape from this corruption to the solitude and silence of the ridges.[1]

It is probable, indeed, that the colliery region is

[1] True of the extreme western, or mountainous, portions of the district, which border upon Lancashire; not true, of course, of the eastern portion which overlies the edge of the coal-field. Nothing can be drearier, or more densely populated, than the region round *Dewsbury* and *Batley*.

really the most offensive district of the Riding—that an old-fashioned mill is less hopelessly repulsive than the hideous apparatus of a coal-mine. Those who ride out of rural Yorkshire across the border of the coal-field may well be pardoned if they experience for the moment a sensation almost of bewilderment—

"Dazed and dumb
With passing thro' at once from state to state."

Gone in a moment are the wholesome green fields, the pleasant country lanes, and the quiet red-brick cottages. Instead we have piles of accumulating refuse; dusty roads, with unspeakable surface; footpaths grimy with cinders and coal dust; long gaunt rows of unlovely houses, set down anyhow by the high-ways and hedges; scraps of walled yard instead of garden; monotonous lines of monstrous ash-bins; dirty children at play in the street; everywhere misery, filth, and squalor. It is difficult to believe that this outside unloveliness is not faithfully reflected in the lives of the people. It is bitter to remember that modern science predicates the existence of the coal-field far to the E. of the out-crop of the actual coal-measures; that these last have been proved by tentative borings beneath the magnesian limestone —even beneath the new red-sandstone. All who love Yorkshire—almost, one might write, all who love humanity—will continue to hope that the depth of this concealed coal-field, and the difficulty of working it, will be found to be prohibitive for many generations—

"Auri sacra fames
Quid non mortalia pectora cogis." [1]

[1] Alas! even since these lines were written new collieries have been opened at Bentley and *Brodsworth*, and are sinking at *Maltby*, *Thorne*, and *Barnby Dun*.

Probably the worst parts of the Yorkshire coal-field are the district between *Leeds* and *Wakefield*; the valley of the *Don* between *Mexborough* and *Sheffield*; and the valley of the *Dearne* between *Mexborough* and *Barnsley*. Some of the worst colliery villages are *Wath-upon-Dearne*, Wombwell, *Royston*, and *Darfield*. Here, misery, filth, and squalor reign supreme. In his quest for ancient churches it has been the duty of the writer to explore these unpleasant districts with some diligence—certain it is that he does not desire ever to visit them again. Sadder is the prospect of villages, such as *Dinnington* and *Thurnscoe*, the destruction of which has only recently been consummated; sadder still of villages now already marked for devastation, but left for a little while to enjoy their former beauty in a fearful expectation of catastrophe. It is fair to add, however, that pleasant spots of greenery remain here and there even in the heart of the colliery country—the neighbourhood of *Worsborough*, for example, in the vicinity of *Barnsley*, or of *Wentworth*, in the vicinity of *Rotherham*.

Speaking generally the hill country of the W. Riding is confined to its western side—the east is occupied with level vale. Only in the extreme N.W. corner of the county, which is wholly filled with mountains—only in the extreme S.E., which is wholly filled with plain—does this statement need qualification. These uplands form a portion of the great central chain which stretches, without substantial interruption, though with many local modifications of character, from the Cheviots to the Derbyshire Peak. Like the Wolds in the E. Riding—like the Cleveland hills in the N.—like the Cotswolds in Gloucestershire—like the Chiltern hills in Oxford—like the Surrey,

and Sussex, and Berkshire Downs, the line of greatest elevation of this, so-called, Pennine Chain lies wholly on one margin of its bulk. From the Vale of York in the east the land slopes up gradually till it gains its greatest elevation on the west; there it terminates abruptly in a cliff-like line of hill that faces like a wall to the Westmorland or Lancashire plain. It is true that this last feature is less marked in parts of the W. Riding—where it is complicated by subsidiary knots of mountain—than in some other portions of the range. This unbroken wall of hill is marked and unmistakable along the whole eastern edge of the Vale of Eden from opposite Carlisle till it reaches Kirkby Stephen; it is unmistakable again in the hills above Rochdale and Glossop. But in parts of the W. Riding this simplicity of plan is undoubtedly complicated by the intrusion of subordinate groups of hill—by *Bowland Forest*, for example, or by the curious belt of mountain (the Howgill Fells) that connects the Yorkshire highlands with the Westmorland and Cumberland fells. This western wall of hill is more or less coincident with the western boundary of the county. It follows accordingly that most of the great rivers of the Riding—the *Nidd*, the *Wharfe*, the *Aire*, the *Calder*, the *Colne*, the *Don*—have a uniform course from W. to E.—from the Pennine range to the German sea. Only one true Yorkshire river, in fact—the *Ribble*—flows south-westward from the mountains to the sea; and it is remarkable that even this, so far as it belongs to the main Pennine Chain, is directed from N. to S.—that its really south-westward course, by *Gisburne* and *Mitton*, is quite outside the main chain altogether, and, indeed, is only in Yorkshire at all because at this point the county boundary curiously quits for

a time the "heaven-water" line of the principal range in order to follow the secondary watershed that is formed by *Bowland Forest*.

The character of the scenery in this huge mass of mountain varies enormously according to the character of the predominant rock of which it is formed. Roughly, we may divide it into three great divisions—the group of dales in the extreme N.W. corner, which are principally formed of the Yoredale series; the Craven district, which is chiefly composed of pure scar limestone; and the rest of the hill country to the S. of *Skipton*, which is largely built up of millstone-grit. Each of these three districts exhibits the same great leading characteristics that we have learnt to associate in other counties with the dominant occurrence of these three kinds of rock. The Yoredale district embraces roughly the net-work of valleys towards the head of the *Lune—Garsdale, Dent, Chapel-le-Dale*, and Kingsdale; the valley of the *Ribble* in the neighbourhood of *Horton*; and Langstrothdale and *Littondale* at the head of the *Wharfe*. Each of these valleys, among much diversity, exhibits a singular unity of general feature; and each of them connects with the great group of N. Riding valleys that lies immediately over the border. Here, perhaps, is found the grandest mountain scenery in Yorkshire; for the hills in this district—or at any rate some of them—are not only as lofty as their N. Riding neighbours, but actually attain to much greater distinction of form. *Ingleborough* and *Penyghent*—and especially the latter—are among the most shapely mountains in Yorkshire; and even the enormous bulk of *Whernside*, as seen from certain points of view, has more individuality, and greater grace of form, than belong, let us say, to Shunnor Fell, or Lovely Seat. For the

rest, these W. Riding valleys and their N. Riding neighbours have much the same character in common; here are the same little pastoral farms, "green to their very doors"—for tilth is entirely absent; here are the same rock-paved becks, whose musical waters are tinged at the first suspicion of spate with russet, or "wine red," peat; here are the same moss-covered stone walls; the same prevalence of sycamore and ash; the same screens of lofty mountain, more green with bent than purple with heather; the same intense seclusion from restless modern currents; the same proud simplicity of life that Wordsworth has immortalized in poems like "The Brothers" and "Michael"—

> "His crook, his scrip, his oaten reed,
> And all Arcadia's golden creed."

None of these hills, it is true, attains to the supreme type of mountain excellence that is found in the best scenery of Cumberland or Wales; some, no doubt, there are who will ignore them altogether as lacking in distinction, or even will dispraise them as merely dreary and dull. Yet others, who wander often in this solitary district, come gradually to entertain an affection for these mountains that is not always felt for scenery more sublime, but in which the introduction of cockney tourists, with a host of cockney conceits, has injured, or in cases altogether destroyed, the simple, primitive grandeur of unspoilt mountain life.

The pure scar limestone of our second division is principally developed in *Craven*, though it does not monopolize the whole of that district, nor even perhaps the greater part of it; it is chiefly characteristic in the middle valley of the *Wharfe*, in the neighbourhood

of *Kilnsey* and Grassington; in the region immediately round *Giggleswick* and *Settle*; and, above all, in the neighbourhood of *Malham*. The scenery in this district is said by Murray greatly to resemble parts of Greece: its English parallel is that portion of the Peak of Derbyshire that lies in the immediate vicinity of Castleton and Miller's Dale. Limestone has been called a dull formation, but the criticism is forgetful, or unjust. No other stone exhibits rock scenery of greater individuality or grandeur. The chaotic magnificence of Scafell or Bidean-nan-Bian is really an accumulation of separate crags—it is *possible*, at any rate, to climb the Great Napes or the Pillar Rock—it is quite *impossible* to climb the huge white faces of Chee Tor, or *Malham Cove*, or *Gordale*. From top to bottom these last are individual cliffs, affording hardly a ledge for a raven's nest; their greatness is their unity, which cannot be dissected; the eye is compelled to accept them as a whole, or neglect them altogether. Of single objects of this majestic sort the W. Riding affords us three grand examples—due to the dislocation of the Craven fault—in *Kilnsey Crag*, *Malham Cove*, and *Gordale Scar*. In a few other instances, *e.g.* at *Giggleswick* Scar, or *Attermire*, the limestone is less massive, or assumes from its confusion more of the appearance of ordinary crags. For the rest it must be admitted that this middle district is less definitely mountainous than the region that was first under survey; that the torrent scarred slopes of *Baugh Fell* and *Dent Crag* are here replaced by smoother contours; that the rough, coarse bent, not quite unmixed with heather, of the high mountain pastures is here exchanged for a sweet short turf that actually ascends to the summit of the hills.

Limestone scenery is so peculiar in its vestiture and contour, that it can be recognized from a distance as easily as chalk. I do not know that it would be always possible thus to distinguish from a distance oolite from lias, or granite from slate.

There still remains one feature of this middle limestone region which demands separate and particular mention. This has been called the cave district of England, and the epithet has been well bestowed. I do not know, indeed, that any single cavern in this district—not even excepting *Ingleborough Cave*—is finer, or larger, than Peak's Hole, at Castleton, or possibly than some in the Mendips. But not even Derbyshire, within a similar area, can display such a marvellous agglomeration of underground marvels as are to be found on the vast limestone plateau, to the N. of *Settle*, from which rise the summits of *Whernside* and Graygreth, *Ingleborough* and *Penyghent*. All this neighbourhood, in fact, is pierced by deep perpendicular "pots" that often descend to incredible depths—gloomy gulfs that lie unsuspected in the course of mountain streams, and suddenly swallow up their waters in caverns of impenetrable night. Elsewhere are vast horizontal galleries penetrating deeply into the base of the hills. Of the first of these extraordinary phenomena the finest in Yorkshire are *Alum Pot* and Gaping Gill Hole—both on the base of *Ingleborough*, and both infinitely grander than Eldon Hole, in Derbyshire, though they lack, of course, the literary associations of this last, and the mock heroic verses of Cotton and Hobbes. Of the second class we have *Ingleborough* and *Yordas* caves, and a whole host of less important examples. These cavities, it is true, in the majority of cases, are less picturesque than curious and imposing;

in the case of *Weathercote*, however, we find a roofless cavern associated with a cataract of unusual height and vigour, so as to constitute together a matchless combination, or, at any rate, a picture that is rivalled in Yorkshire only by High Force, on the Tees, and possibly by Hardraw Scar, when the beck there is in flood. In *Yordas Cave* there is also a subterraneous waterfall, but this is visible only by artificial light.

The millstone grit appears in patches in the first of our three regions, on the tops of most of the higher hills ; from the neighbourhood of *Burnsall* and *Skipton* southward to the Derbyshire border it occurs as the principal visible formation, occasioning low monotonous moorlands, and characterized in the cultivated valleys by certain well-defined appearances in the pasturage, in the woodlands, in the cottages, and even in the loose stone walls. It is difficult to judge this country as it would presumably appear were it free from the occasional pollution of mills—probably it would never prove, under the best of circumstances, the equal of the two districts already described. To this, however, there is one remarkable exception—the gritstone hills of Yorkshire, as they approach the Derbyshire border, begin to borrow something of the beauty of that county. In particular, they begin to be characterized in the neighbourhood of Holmfirth by those bold and rocky "cloughs" that are typical of the Kinderscout region, and find, perhaps, their grandest development in Dowstone, Fairbrook, and the three Black Cloughs—deep, narrow, V-shaped ravines, often guarded at their edges by black gritstone crags, and watered in their bottoms by slender moorland rills. Yorkshire, I regret, has nothing to exhibit comparable with the noble rifts just named. In Ramsden Clough, however, and in the group

WEATHERCOTE CAVE

on Saddleworth Moor, instances occur of this peculiar class of scenery not altogether unworthy to rank with their grander Derbyshire neighbours.

Altogether, in fact, this southern hill country of Yorkshire has attracted less attention than it merits. Its beauty, it is true, is, in general, not of a very high order; and the almost continuous intrusion in the valleys of mills is a source of constant irritation, or annoyance. It possesses, on the other hand, a peculiar local flavour that is almost more strongly marked in its way than one discovers even in Lonsdale, or *Craven*. Defoe, or his "Continuer," in his graphic description of the descent from *Blackstone Edge* on to *Halifax*, gives a picture of this district that is still broadly recognizable, though the tenters, alas! with their "piece of cloth, kersey, or shalloon," have long ago been banished to make room for ugly mills. "But now I must observe to you," he says, "that after we passed the second hill, and were come down into the valley again, and so still the nearer we came to Halifax, we found the houses thicker, and the villages greater, in every bottom; and not only so, but the sides of the hills, which were very steep every way, were spread with houses; for the land being divided into small inclosures, from two acres to six or seven each, seldom more, every three or four pieces of land had an house belonging to them. In short, after we had mounted the third hill, we found the country one continued village, though every way mountainous, hardly an house standing out of a speaking-distance from another; and as the day cleared up, we could see at every house a tenter, and on almost every tenter a piece of cloth, kersey, or shalloon; which are the three articles of the country's labour" (Ed. 1778, III. 153, 154). Of these old weavers' cottages

great numbers still remain, conspicuous by reason of their long, narrow windows, divided by stone mullions, that were meant, no doubt, to give ample light to the weaver who sat inside. Many of the small towns and villages, in fact, in this neglected corner of the Riding—neglected, I mean, of course, by the student and the tourist, for all these grim moorland valleys swarm with a huge and laborious population—are really, in their own, hard, grey, angular fashion, uncommonly quaint and picturesque. Such among little towns are *Kirkburton*, Holmfirth, Hebden Bridge, Ripponden, and above all *Haworth*. Such among villages are *Hepstonstall*, Barkisland, and Holme. No one who wanders in this curiously old world district—for old world it remains, notwithstanding the nearness of big towns, the ubiquity of gas lamps, and the bustle of industrial activity—can fail to realize something of a spirit essentially different from the spirit that permeates the rest of this great county—a spirit that has found its undying expression in the stormy pages of "Wuthering Heights."

There is, however, one outlying district of the gritstone hills that belongs in character and spirit, though hardly in its landscape, to the great group of northern fells that forms our first division. This is the valley of *Nidderdale*, from Lofthouse down to *Ripley*, the millstone grit scenery of which is intermediate, as it were, between the great northern valleys of Wensleydale or Swaledale, and the narrow moorland gorges of Todmorden, or Marsden. Except towards its head, this valley nowhere exhibits that note of pastoral grandeur that denotes its bigger neighbours. Everywhere, however, it is singularly pretty; whilst its life is rather that of the great northern dales than the life of the busy

gritstone valleys on the Derbyshire and Lancashire border.

Passing eastward from the mountains by hills of gradually lessening height, we come in the end, by a region of transition, to the flat and fertile country round *Borough Bridge* and *Selby*. A greater contrast could hardly be imagined than that from the pleasant green pastures of *Craven*—from the savage peat-hags of Wessenden—to the vast stretches of yellow corn-land in the neighbourhood of *Wetherby*—to the black ploughed fields of Marshland and on the banks of the lower *Ouse*. The white limestone houses of *Ribblesdale* or *Wharfedale*—the melancholy brown gritstone of *Penistone* or Holmfirth—are here exchanged for the mellow red-brick of sleepy little towns like *Thorne* and *Snaith*—of sleepier little villages like *Fishlake*, or *Healaugh*, or *Drax*. Not the least pleasant feature of these quaint lowland hamlets is their wealth of brilliant red roof, covered with channelled tiles exactly of the colour and shape of those that one meets with still in many parts of Holland. This is distinctive also of North and East Yorkshire—of many parts of Nottinghamshire—of many parts of Lincoln. To look out from an upper window over the red roofs of Stokesley, or *Bawtry*, is much the same as to look out from an upper window over the red roofs of Middelburg or Gouda. Nor are other features lacking that make this south-east corner of Yorkshire curiously Dutch-like in character—the canalised rivers; the unmitigated flatness; the passing barges that have made their way far inland from the sea. But the landscape is the landscape of Zuid Beveland, or of Ijsselmonde—not the landscape of Noord Holland, or of Friesland. Everywhere the plough makes the black soil apparent—everywhere the country is

parcelled into fields. Nowhere have we here vast stretches of emerald prairie, intersected, at frequent intervals, by brimming straight stretches of canal.

III. Communications

The railway system of the W. Riding is so extensive and so complicated—thanks to its coal-field and its vast manufacturing industry—that it is quite impossible to set it out in detail here. *Leeds* is the principal railway centre of the county, and is reached itself from London by two trunk lines—the Great Northern and the Midland—of which, however, the former is somewhat the shorter and quicker. The E. Coast route to Scotland runs through the W. Riding virtually only from *Bawtry* to *Selby*.[1] The Midland, on the contrary, threads the whole length of the Riding from *Sheffield* to Hawes Junction—a distance of roughly a hundred miles. The greater part of this distance, from *Sheffield* to *Skipton*, lies chiefly through a country that is more or less ruined by industry; the smaller half, however, from *Skipton* to the Westmorland border, traverses the noblest mountain scenery in Yorkshire—no railway perhaps in England commands a series of grander views than those to be obtained from the Midland between the Blea Moor Tunnel and Kirkby Stephen. The Lancashire and Yorkshire system, entering the country at Todmorden, nearly intersects it from West to East, passing

[1] Recently the East Coast Companies have begun running expresses from London to the North *via Doncaster*, *Ferry Bridge*, *Tadcaster*, *Harrogate* and *Ripon*, thus placing the now very important watering-place of *Harrogate* in direct express communication with London.

Elland, Brighouse and *Wakefield* to Goole. From Sowerby Bridge they have also an important branch to *Leeds*, passing by way of *Halifax* and *Bradford*. The L. and N.W. have a line from Manchester to *Leeds* by *Huddersfield* and *Dewsbury*, as well as a curiously indirect "express road," recently constructed, that quits the original line near *Mirfield*, and rejoins it in the neighbourhood of *Leeds*. The Great Central main line from Manchester to *Sheffield* passes through the moorland wilds of *Penistone*; the North Eastern, which has practically a monopoly of the other two Ridings, has here only a few lines—to mention alone the more important—from *Doncaster* to *Selby*; from *Doncaster* to Goole; from *Selby* to *Leeds*; from York to *Normanton*; and from *Leeds* to *Ripon*, with branches to *Ilkley* and *Pateley Bridge*. This is far from being an exhaustive list of W. Riding railways, but at any rate, perhaps, it omits none of primary importance. Two railways have recently been opened in the more mountainous portion of the county, which the simple lover of nature can only deeply deplore. One of these (by a private company) from *Skipton* to Grassington (1902) has inflicted on *Wharfedale* incalculable harm; the second, from *Pateley Bridge* to Lofthouse (1907), has been built, and is being worked, by the *Bradford* Corporation—the writer very earnestly hopes at a definite loss to their rate-payers!

The engineering works of the W. Riding are far more important than any in the N. or the E. The Settle and Carlisle, between *Settle* and Kirkby Stephen—driven, as it is, through one of the most mountainous regions in England—presented some of the most difficult problems of any line in the country for the solution of the contractor and the engineer. No

single work, however, on this line is equal in its magnitude to the extraordinary tunnels by which the three great lines that link together the two great industrial districts of Lancashire and Yorkshire burrow through the central Pennine Chain. Chief among these is the long tunnel, under *Stanedge*, between Marsden and Diggle (3 m., 62 yds.)—third only in England to the tunnel between Grindleford and Dore (3 m., 950 yds.) and to the tunnel under the Severn (4 m., 624 yds.). Next to this rank the Woodhead Tunnel (3 m., 17 yds.) and the tunnel between Todmorden and Littleborough (1 m., 1177 yds.). The Blea Moor tunnel, on the contrary, on the Settle and Carlisle is barely more than a mile in length.

IV. Antiquities

1. *Prehistoric.*—The prehistoric antiquities of the W. Riding can here be touched on only very slightly—those who desire fuller information on the subject (exclusive of the earthworks) must refer to the article by Mr G. Clinch in the first volume of the new *Victoria County History* (pp. 357-414). The Riding, like most other English counties, does not contain a single cromlech: it contains, however, at *Borough Bridge*, three megalithic menhirs of the first importance.[1] As to megalithic circles, two of these are marked on the one-inch Ordnance Survey (Sheet 69) at two different points on *Rumbles Moor*, nearly in a

[1] In Dr Bertram C. A. Windle's "Remains of the Prehistoric Age in England," the "Lad Stone," near Greetland, is given as a menhir (p. 204). This, however, is a mere natural outcrop of the mill-stone grit, like *Adel* Crag, or the rocks on the summit of *Blackstone Edge*.

straight line between *Ilkley* Church and Baildon. One of these, near the Keeper's Cottage at Horncliff House, measures, roughly, about nine paces across; is well marked; and is composed of blocks of millstone grit set close together—none of them more than three or four feet high. The second, to the right of the broad and trampled track that leads southward from *Ilkley* to Shipley Glen, and placed about a mile to the E. of the highest point of the Moor, is fourteen or fifteen paces across; is not nearly so well marked; and consists of isolated stones. I am told that other stone circles exist in the neighbourhood, but have not explored them myself. Possibly the "Ring of Stones" on the hill to the E. of Rishworth,[1] and the Bride Stones on the moor near Todmorden, belong to the same strange category. *Rumbles Moor* is also a favourite hunting ground for the palæontologist by reason of its numerous "cup-and-ring" marked rocks. These are found again in some numbers in Northumberland and Cornwall, but nowhere else in Yorkshire with such frequency as here. Pencil drawings of these stones may be seen in the *Ilkley* Museum; and a very fine example has been deposited in the little garden in that town across the road from St Margaret's Church. Those who wish to pursue this mysterious subject further will

[1] Hardly anything remained of this monument when I visited the spot on 12th November 1907—it was barely possible to imagine traces of a very small circle of little stones in the heather. This is on Beacon Hill (so marked on the old one-inch Ordnance Map, but I could not learn the name in the neighbourhood); and there is another Beacon Hill near Slack. I do not know whether the "Wolf's Fold," given by Dr Windle as existing on this latter hill, is really the same as the "Ring of Stones." The Ordnance Survey marks no circle on the Beacon Hill at Slack.

find papers, or notices, in XXXV. A.J. 15,* XXXVIII. A.J. 156,* V. *Ant.* 217, 171, 173, VI. *Ant.* 120, IX. *Ant.* 134, X. *Ant.* 176,* II. *Rel. and Ill. Arch.* 65,* and *Lancashire and Cheshire Antiquarian Society's Trans.*; VI. 127.* Those that I have marked with an asterisk deal directly with the stones at *Ilkley*. An interesting and extremely seductive theory as to the meaning of these sculptures has lately been propounded by Mr Paley Baildon, F.S.A. His suggestion is that these markings really represent the single stockaded hut, or stockade-encircled hut-village, of Neolithic dwellers: that they are, in fact, "ghost-huts," constructed with a view to providing the departed with a home in the spirit land to which he has gone.

As to the earthworks of the Riding, an exhaustive provisional list of these (divided into ten classes) has been published as a separate document by the Committee of the *Victoria County History*. An analysis of this list for the W. Riding yields the following results:—(1) Promontory Fortresses (of the type more of less of the well-known Cornish cliff castles—the Danes Dyke, at Flamborough, is the *locus classicus* for Yorkshire), 6. (2) Fortresses on hill tops, following the natural line of the hill, 3. (3) Rectangular enclosures, including those of the Romano-British period, 22. (4) Mounds surrounded by a fosse but without a bailey, 6. (5) Mounds accompanied by an attached court, or bailey, 21. (6) Homestead moats, 98. (7) Rectangular enclosures like (6), but protected by stronger defensive works, 12. (8) Unclassified, 13. (9) Doubtful, 8. Total, 199. The homestead moats in this list (98 out of 199) may at once be dismissed: they are probably more relatively numerous in Essex. As for (1), I have visited none

of these in W. Yorkshire, except the doubtful instance of the Castle Cliff at *Knaresborough*; none, however, I imagine, is of any great consequence, especially as compared with the noble example at Flamborough Head. As to the so-called British hill forts, the summit of *Ingleborough* (enclosing about 15 acres) is probably the grandest of these in Yorkshire; and next to this, perhaps, must be put the earth-works at Wincobank, a very fine example in a very grimy neighbourhood (X. J.A.A., N.S., 31).[1] As to the twenty-two rectangular enclosures (including Romano-British towns and encampments), these fall to be considered more properly under the head of Roman antiquities (p. 26). Of the six moated mounds without any attached base-court, or bailey, two admirable and easily accessible specimens occur at Ailcy Hill, at *Ripon*, and in *Mirfield* churchyard; whilst of the much more numerous and important moated mounds that are furnished with base-courts, fine instances occur at *Kirkby Malzeard*, *Burton-in-Lonsdale*, *Barwick-in-Elmete*, *Pontefract*, *Sandal Magna*, *Conisborough*, *Laughton-en-le-Morthen*, *Bradfield*, *Mexborough* and *Tickhill*. *Bardsey* and *Almondbury* are also included in the *Victoria County History* list in this category, though personally the writer would have been inclined to regard the former doubtfully and the latter certainly as examples of British hill forts. The meaning of this moat and bailey type of earthwork has been much discussed. Mr Clark, it is well known—and he is followed by the late Dr Freeman—considered them Sax. "burghs"; but perhaps the balance of authority now inclines to the

[1] Now public property, and secure from the hand of the utilitarian spoiler, thanks to the generosity of the present Duke of Norfolk.

opinion that sees in them early Norm. strongholds thrown up by an invader in the midst of a hostile population long before the era of the solid Norm. keep. Of ancient village sites, protected by walls, ramparts, or fosses, the W. Riding is credited with none. I suppose, therefore, that the ancient British settlement on the top of *Ingleborough* that was vouched for by Phillips (p. 29), and must somewhat have resembled Greave's Ash, towards the head of the Breamish, or Chysoyster, in Cornwall, has failed to stand the test of modern criticism.[1]

Two famous bone caves have been opened out in the limestone region of *Craven*—the Victoria Cave, behind Settle, which was discovered by Mr Jackson[2] in 1838, and the Dowkerbottom Cave, behind *Kilnsey Crag*. Both of these caves contained traces of man from the neolithic period down to the late Roman occupation.

2. *Roman.*—The Roman archæology of the W. Riding is interesting and extensive. Not less than five named stations have definitely been located within its borders; and *Cambodunum*—though the exact situation of this last has been keenly disputed—must almost certainly be placed somewhere inside its limits. Of Roman named stations whose position has been practically settled, *Isurium* was at *Aldborough*, on the Yore, near *Boroughbridge*; *Danum* on the *Don*, at *Doncaster*; *Legeolium* on the *Calder*, at Castleford; *Calcaria*, on the *Wharfe*, at *Tadcaster*;

[1] Neither is it given by Dr Windle in his Yorkshire list in "Remains of the Prehistoric Age in England," at p. 281.

[2] Cf. Boyd-Dawkins' "Cave Hunting," pp. 81-101. Many of the antiquities from the Victoria Cave are now in the Museum at *Giggleswick* School.

and *Olicana*, on the same stream at *Ilkley*. In none of these five instances, so far as the writer is aware, has any inscription been found on the spot verifying the accepted identification: this rests on inference in every case, based largely on the Antonine Itinerary. Considerable and very interesting remains, however, exist of the city, or camp, at *Isurium*, including seven pavements still *in situ*; a portion of a small basilica, with a few words of Greek inscription; and part of the ancient walls. Four inscriptions of little interest have been discovered here, and are recorded in the pages of Hübner (vii. 66). There is a tessellated pavement from *Aldborough*, with a representation of Romulus and Remus, preserved in the Museum of the *Leeds* Philosophical Society. In the same collection are a miliary pillar (IX, T.S 97) and an altar (IV. T.S. 79) brought to this place from Castleford.

In addition to these five stations, *Cambodunum* must also be located somewhere in W. Yorkshire. This seems necessarily to follow from its position in the second Antonine Itinerary—XX. m.p. from *Calcaria*; XVIII. from *Mancunium* (Manchester). Did we know more precisely the route of the second Antonine Itinerary, the site of *Cambodunum* itself could be fixed with greater certainty. Formerly different localities were suggested, from the time of Camden, who suggested *Almondbury* Castle Hill (though nothing Roman has ever been found there) down to the time of Dr Horsley, who suggested Greetland, the tongue of land between the *Calder* and the Black Brook (where a Roman altar was certainly discovered in 1597 (II. Y.A.J 139)), (*Brit. Roman.*, 414). The present chief claimant to the site is the hamlet of Slack, about a mile and a quarter to the rough N.W. of Golcar Church, and placed high up on the broad

ridge of land that separates the Black Brook from the valley of the *Colne*. This ascription was first proposed, c. 1775, by Watson in his "History of Halifax" (p. 40), and by Whitaker in his "History of Manchester" (p. 87), and has since been accepted by the late Father Haigh (IV. Y.A.S. 56), though Hunter remained faithful to Greetland (II. Y.A.S. 129). The original identification—like that of Greetland—was based on the discovery of an altar; but subsequent excavations, made in 1865-6, have proved the undoubted existence of a considerable Roman settlement (I. Y.A.S. 1). A seventh Roman station, of *Pampocalia*, was marked on the old one-inch Ordnance Map (of 1858) under the name of *Pompocali*, at a spot a little to the S.S.E. of *Bardsey*, the name being derived from the Ravennate *Cosmographia*: its claims were sufficiently disposed of as adventitious by Sir N. Boddington, c. 1892 (IV. T.S. 60); and it has disappeared from the later edition of 1903.

A map of the Roman roads of the W. Riding, by Mr Percival Ross, was published by the *Bradford Historical and Antiquarian Society* in 1892. The first Antonine *Iter* (from the boundary to *Praetorium*), entered the Riding at *Isurium*, and proceeded just inside its boundaries to *Eboracum* (a distance of 14 m.p.), whence its exact onward course (though doubtless in the E. Riding) cannot be decisively determined. The fifth Antonine *Iter* (from *Londinium* to *Luguvallium* (Carlisle)) entered Yorkshire at some point (probably near *Bawtry*) between *Segelocum* (Littleborough-on-Trent) and *Danum* (21 m.p. apart); and thence proceeded through the W. Riding as far as *Isurium* by way of *Legeolium* (16 m.p.), *Calcaria* (not, however, mentioned in this *Iter*), and

Eboracum (21 m.p. from *Legeolium*). The eighth Antonine *Iter* (from *Eboracum* to *Londinium*), so far as it deals with Yorkshire, is exactly identical with *Iter* V, and also omits *Calcaria*. The routes of these three *Itinera* are well established, and are largely represented by existing high-roads. The second Antonine *Iter* (from the wall to *Rutupiae*), on the contrary, is represented by little, or no, existing road to the S.W. of *Tadcaster*; and even its course has been much disputed—its problem is the problem of the site of *Cambodunum*. Passing from *Isurium* to *Calcaria* (9 m.p. from York) by way of *Eboracum* (giving the distance as 17 m.p. from *Aldborough* instead of 14 as in *Iter* 1), it proceeded thence to *Cambodunum* (probably Slack, 20 m.p.) and *Mancunium* (Manchester) (18 m.p.). From *Cambodunum*, there is little doubt, the road proceeded directly S.W. by the neighbourhood of *Stanedge*, and past the Roman Camp at Castleshaw.[1] These are the routes in the Antonine Itinerary that indisputably traversed the W. Riding. It is possible, however, that the mysterious tenth *Iter* (from *Glanoventa* to *Mediolanum*) may also have run through the heart of this district. This, so far as is material to Yorkshire, is given thus in the Tables:—*Alone* to *Gallacum*, 19 m.p.; to *Bremetonacae*, 27 m.p.; to *Coccium*, 20 m.p.; to *Mancunium*, 18 m.p. None of these stations (with the exception of *Mancunium*) has ever been located beyond doubt; but Phillips puts *Alone* and *Gallacum* vaguely "in the Lake District"; *Bremotonacae* at

[1] This has been excavated during the last two summers (1908, 1909), and affords a very unusual example of a double camp; the smaller camp being placed in the larger, symmetrically, and both having one side in common. (See xx. Y.A.S. 100 (with plan)).

Overburrow (near Kirkby Lonsdale); and *Coccium* at Ribchester—all with a query. That a road from Manchester did actually run northward through Lancashire in this direction, entering the W. Riding for a few miles in *Bowland Forest,* and skirting it again for a few miles (but not entering it) at its extreme N.W. corner in the valley of the *Lune,* between *Sedbergh* and Tebay, may perhaps be taken for granted; but whether this road is properly identified with the tenth Antonine *Iter* is a matter of greater hesitancy. In XXXVI. J.A.A. 47, in fact, a theory is propounded that *Alone* was Hart, in Durham; that *Gallacum* was at Northallerton; and that from this point the *Iter* turned south westward towards *Ripon.* Now it is at least remarkable that, if a straight line be ruled on the map from Northallerton to Manchester, we have more or less directly on its course, and at intervals of greater or less distance, a number of Roman vestiges. Entering the W. Riding near the great earthworks of Thornborough (in itself a suggestive name), we have first the group of neighbouring camps (marked in the *Victoria County History* preliminary list as Romano-British) at Grewelthorpe, N. Stainley and Laverton. Continuing the same direction, we descend into *Nidderdale,* not far from the destroyed Roman station at Castlesteads (just below *Pateley Bridge*), and thence, proceeding across the moors by Blubberhouses, we fall into the road from *Isurium* to *Olicana* just at the remarkable angle that is presently referred to below. That the junction of these roads is outside *Olicana,* and not at the station itself, need cause us no more difficulty than the junction of the roads to the E. of *Gallacum* (if this be Northallerton), or the junction of roads to the W. of *Calcaria.* From *Ilkley* our line crosses *Rumbles Moor,* and intersects *Aire-*

dale, roughly, half-way between *Keighley* and *Bingley*; climbs towards the camp on Cullingworth Moor; and thence, passing the sites of two small sections of Roman road (marked on Sheet 77 of the one-inch Ordnance Survey), and more or less coinciding for a couple of miles with a nearly straight stretch of parish boundary pointing directly towards the ridge of Great Manshead Hill, it finally falls into the grand stretch of existing Roman causeway that runs over *Blackstone Edge*. That a Roman road actually followed this route is almost established by this accumulative evidence; that this road was the 10th Antonine *Iter* may be plausibly maintained (allowing the usual margin of error for the Antonine measurements) by putting *Coccium* at Littleborough (exactly the name that is found again on the site of *Segelocum*); by placing *Bremtonaceae*, perhaps, at Castlesteads; and by supposing *Olicana* to be omitted altogether, as *Calcaria* is omitted in *Itinera* V. and VIII.

Be this as it may, it is certain that the Antonine Itineraries do not exhaust the list of actual Roman roads in the Riding. Thus it is tolerably certain that a road must have proceeded south westward from *Danum* (or perhaps, as Phillips suggests, from a point on the 5th and 8th *Itinera* near *Pontefract*, or possibly even from both) to the fine Roman Camp at Templeborough (on the *Don*, to the S.W. of *Rotherham*), whence the main route continued almost due S. to Chesterfield (and so in time to Derby), whilst a branch struck away over the wild moorlands of the Peak, past the station at Brough, to Buxton. It is certain, too, that a cross road led south westward from the great station at *Isurium*, somewhere past *Ripley*, to *Olicana*: portions of this have actually been traced on the moor behind *Beamsley Beacon*,

and are marked on the one-inch Ordnance Map. At about 3½ m. to the N. of *Ilkley* this road exhibits one of those sudden, and apparently inexplicable, bends that almost suggest an original miscalculation as to direction on the part of the Roman engineer. Possibly, however, it is to be accounted for in this case by the junction of two roads that is suggested in the preceding paragraph. From *Olicana* this road probably proceeded by *Skipton* (Roman villa, explored by Dr Whitaker in 1820, at *Gargrave*, 4 m. to the N.W.), and so by way of Elslack (camp excavated in 1908) to Ribchester (? *Rigodunum*), in Lancashire. Another cross road also led westward from *Eboracum* to *Olicana*, passing through *Bramham* Park, by *Thorner* village, and half a mile to the N. of *Adel* (remains of camp, and other relics). The Ordnance Map (Sheet 78) marks a piece of Roman road in the neighbourhood of Sharlston, which seems to point to a vicinal way between *Legeolium* and Slack.

3. *Mediæval* (exclusive of *Ecclesiology*).—In its mediæval antiquities, exclusive of ecclesiology—in the interest and number of its ruined monasteries and castles—the W. Riding is fairly entitled to rank with the N.; is indisputably the superior of the E. Any county might be proud to reckon even as its single glory either of the great Cistercian houses of *Fountains* or *Kirkstall*; the W. Riding of Yorkshire boasts, not merely the possession of both these two great ruins, but also the presence in its borders of the lesser glories of *Roche* (Cistercian) and *Bolton Priory* (Augustinian). These are all in ruin; but the grand Benedictine church of *Selby* remains to the present day the single great monastic church in Yorkshire which does not lie open to wind and sky, or has not been partially destroyed—the grandest

architectural achievement, in the writer's judgment, in the whole N. of England, with the exception, of course, of Durham Cathedral and of York and Beverley Minsters. Of the smaller monastic houses of the Riding a number have left some slight remains. At *Sawley* (Cistercian) the site has been completely excavated, and much of the fabric of the church remains—shapeless walls, indeed, yet full of human pathos; for here, just as at *Bolton*, the hand of the rebuilder has been paralysed by the Dissolution in the very act of reconstruction, so that the structure to be replaced, and the structure to replace it, stand cheek by jowl in eternal opposition—

"the moment made eternity."

At *Monk Bretton* (Cluniac) remains an admirable gateway; at *Kirklees* (Cistercian nuns) the principal relics are those of the farm buildings, but the plan of the church and of the domestic buildings has been completely recovered; at Syningthwaite (Cistercian nuns. Cf. *Bilton Ainsty*) is a good Trans. door-way; at *Healaugh* (Augustinian canons); *Hampole* (Cistercian nuns); *Esholt* (Cistercian nuns); and *Ecclesfield* (Benedictine, and afterwards Carthusian), there remain only a few insignificant fragments. More fortunate than these, the Benedictine nunnery of *Nun Monckton* lives still in its exquisite fragment of 13th-century church; whereas the small nunneries of *Arthington* (Benedictine) and *Nun Appleton* (Cistercian), together with the great houses of Nostell (Augustinian, cf. *Wragby*.), *Pontefract* (Cluniac), and *Drax* (Augustinian) have utterly vanished from off the face of the earth. At *Knaresborough* was a small house of Trinitarian friars, but

this also has completely disappeared. Altogether, reckoning monasteries and nunneries together, we arrive at the following catalogue of houses for the Riding (in addition to the alien cells at *Ecclesfield* and *Allerton Mauleverer*): Benedictine, four; Cistercian, seven; Cluniac, two; Augustinian, four; Carthusian, one; Trinitarian, one; and this without reckoning pre-Conquest establishments that had perished by the time of the Conquest, *i.e.*, Wilfrid's Benedictine Monastery at *Ripon*; Queen Aeanfled's house at *Collingham* (if at Collingham it was); and Bede's mysterious house of Abbot Thrywulf in the wood of Elmete. Of collegiate churches the chief was *Ripon*, which survives in altered form to the present day; *Rotherham* was the creation of a much later age, and never of great importance. Finally, preceptories of the Knights Templar existed at *Ribston*, *Templehurst*, *Copmanthorpe* and *Temple Newsam*.

It is perhaps hardly necessary to add that to students of the Cistercian plan, no ruins in the country are of greater importance than those of *Fountains* and *Kirkstall* Abbeys—these two, in fact, curiously supplement one another in those very directions in which each individually is lacking; though in both, alas! we are compelled to deplore the destruction to the foundations of their ancient Infirmaries. *Sawley*, though a smaller house, was completely excavated c. 1849; *Roche* has been less thoroughly explored. *Kirklees*, again, is of more than common interest, as suggesting the plan—widely different from that of the great typical Cistercian monastery for men—of a small Cistercian establishment for women. At *Bolton* the ground-plan of a house of Austin Canons (not of the first importance, but remarkable for the possession of a polygonal Chapter House) may still be explored

in the midst of surroundings unrivalled for their loveliness in Britain.

The mediæval military architecture of the W. Riding is, I think, on the whole less striking, though perhaps more interesting and varied, than that of the North. Anyhow it is incomparably superior to that of the East, where, in fact, nothing at all of the kind remains, save the scanty, late remains of Wressle Castle; the 14th-century gate-way of Beverley; and here and there a mote-hill or other earthwork. Undoubtedly the most important structure now remaining in the Riding is the Trans. circular keep at *Conisborough*—grander even than that at Pembroke: at *Tickhill* the polygonal shell-keep has now entirely vanished—with the exception of foundations—though much of the *enceinte* wall remains, as well as an interesting Norm. gateway. These two neighbouring castles in the days of their prosperity—though their keeps of course were really of widely different character—bore perhaps some general resemblance to each other; and the same, to judge from ancient prints, was formerly true of another pair of neighbours, one of which, at *Sandal*, has now almost completely vanished, whilst the other, at *Pontefract*, has been ruined so effectually over most of its area that its general appearance is now quite insignificant. At *Sandal*, however, the whole of the ground-plan has been recovered by recent excavation; whilst at *Pontefract* the ruined bases remain to an extent that renders it not difficult to reconstruct it mentally, and that constitutes *Pontefract*, to those who do not ask merely for a spectacle, one of the most deeply interesting ruins in the whole North of England. As a spectacle, indeed, *Conisborough* alone in the W. Riding may claim to vie with Richmond, or Scarborough, or

Bolton, in the North; the scanty ruins of *Knaresborough*, though superbly situated, hardly assert themselves with sufficient emphasis in a view that owes more to its natural features—the parish church is almost more conspicuous.

It will be gathered from what has already been said that, with the single exception of the tall, late cylinder of *Conisborough*, the W. Riding does not exhibit a single Norm. keep—that it does not, indeed, possess a Norm. keep at all of the stereotyped, rectangular fashion. *Knaresborough*, it is true, has a ruined, so-called keep that still displays one singular point of interest; but this keep was strangely added to an earlier Norm. fortress—probably in substitution for an earlier Norm. keep—as late as the 14th century. It is, in fact, one of the latest keeps in England, if we are justified in calling that keep at all which is really in essence a glorified gate-house. Of Norm. shell-keeps, on the other hand, we have still considerable remains at *Pontefract*, and traces, open or concealed, at *Sandal* and *Tickhill*. *Pontefract* indeed, is of quite unusual interest, alike for the manner in which it is partly built round its mound (instead of merely cresting it), and for its curious combination of segments of cylinders. In France, I believe, this is not uncommon—the Tour Guinette, for instance, at Etampes—but in Yorkshire, at any rate, there is no parallel occurrence with the single exception of Clifford's Tower, at York.

Of the concentric, or Edwardian, type of castle, so common in the Principality, the W. Riding exhibits not a single example; of another type of castle that also occurs in Wales—what Mr Clark terms "mere enclosures, strengthened and fortified by mural towers and gate-houses upon a single line

of wall" (Carnarvon and Conway are good examples) —Skipton is a modified instance. Lastly we arrive at the 14th-century pile of *Harewood*, no exhaustive examination of which seems ever to have been made, though singularly full of points of interest. It constitutes, in fact, the unique occurrence in Yorkshire of the "tower" type of house—I take the term from Parker—of which Dacre, in Cumberland, and Langley, in Northumberland, are other good examples in the N. of England.

Other castles also once existed in the Riding, which now have either vanished without leaving a trace behind them, or leaving only earthworks or insignificant fragments. Such are the Mowbray Castle at *Kirkby Malzeard*, demolished as early as 1176; the Lacy Castle on *Almondbury* Castle Hill; the Castle of the Mowbrays at *Burton-in-Lonsdale*; the Castle of the Lacies at *Rothwell*. As to the mounds and earthworks at *Laughten-en-le-Morthen*, at *Mexborough*, at *Bradfield*, at *Mirfield*, at N. Deighton, at *Bardsey*, and at *Barwick-in-Elmete*, these I think are possibly Norm. mote-hills, with their attendant base-courts; unless, as was formerly believed, they are really Saxon. Probably they originally were surmounted by a wooden palisade: at a later period, as so often happened, they may have formed the basis for a Norm. stone shell-keep. Certainly this was true of the similar mounds—whatever be their period—at *Sandal* and *Tickhill*. *Spofforth*, I think, was only a fortified, 14th-century manor-house of the Percys less perhaps a castle than *Harewood*, and probably closer to *Markenfield Hall*.

Of mediæval domestic architecture in W. Yorkshire the remains are not considerable, having reference

to the size of the county. *Spofforth* Castle, as already said, ought perhaps to be classed in this category; which certainly includes *Markenfield Hall*, an admirable example of an early 14th-century manor-house, with some resemblance to Aydon Castle, near Hexham. Steeton Hall, also 14th century, is less complete, but embodies a 13th-century chapel. Of the three old archiepiscopal residences, *Sherburn* has utterly vanished; *Bishopthorpe* has been rebuilt with the exception of its exquisite 13th-century chapel and of some contemporary basement-work on the river front; and *Cawood* exhibits little more than a 15th-century gate-house. Of Kiddall Hall (see *Barwick-in-Elmete*) little remains save a beautiful bow-window, dated 1501. Hellifield Peel is said to have been built by Laurence Hammerton, c. 1440-1 (see the pedigree in "Craven," i. 150), but I cannot find the license to crenellate in the *Calendar of Patent Rolls*. *Calverley* Hall, though cut up into tenements, seems also to date from the 15th or 16th century. *Barden* belongs to the 15th cent., but was restored by the Lady Ann Clifford. Of Elizabethan houses the best examples are *Heath*, *Goldsborough* and *Woodsome* Halls. Oakwell (1583. See *Birstall*) is smaller, but almost equally charming; but Bowling is less romantic. *Whixley* Hall, the old home of the Tankerville family, is a beautiful specimen of Jacobean work; whilst *Temple Newsam* is a grand example of red-brick building of the time of Charles I. The W. Riding, I may add, is tolerably rich in the possession of picturesque and interesting houses of the smaller Yorkshire gentry of the 17th century and earlier —many of them, alas! now degraded into farms, or in some cases partitioned into cottages. Among such must be reckoned Barkisland Hall (with an interesting

SHARLSTON OLD HALL

porch dated 1638); Brownsholme and Bashall Halls, near Clitheroe (both c. 1500) (Y.A.J., *Excursion Programme*, August, 1909); Riddlesden, near *Keighley*; *Esholt* Hall; Swinsty Hall, in the valley of the *Washburn*; Creskeld Hall, near *Arthington*; Caley Hall, under *Otley Chevin*; the two halls at *Kildwick*; the ruins of the hall of the Ferrands at *Carlton-in-Craven*; Bierley Hall, near *Bradford*; and certainly many others. Of the ancient Renaissance house of the Savilles at *Howley* (rebuilt c. 1590); of the house of the same family at *Thornhill*; and of the Wentworths, at *Tankersley*, nothing now remains save a handful of ruins. The W. Riding, I may add, like Yorkshire as a whole, and like the other northern counties with the exception, I suppose, of Lancashire, possesses hardly any "magpie," or black-and-white work. Of the little that exists may be mentioned Hound Hall, near *Barnsley*, dilapidated, but distinctly picturesque; Sharlston Hall (1574), near *Wragby*; an old restored house (dated 1611) near Altoft; the Six Chimneys Inn at *Wakefield*; an old house in *Almondbury*; an old inn at Flockton; the Three Nuns Inn at Cooper Bridge; Shibden Hall near Halifax; Broom Hall at Sheffield; St Leonard's Hospital at Tickhill; and an old cottage on the road between Seacroft and *Leeds*. Last, but not least, must be mentioned the picturesque farm-buildings at *Kirklees*, which are probably pre-Dissolution. In addition to these structures many old Yorkshire houses possess mediæval fragments incorporated in later building—*Methley*, for example, the present Yorkshire home of the Savilles; Chevet, of the Pilkingtons; *Ripley* Castle, of the Inglebys; *Hazelwood*, till recently of the Vavasours; Farnley, Ledstone, *Bolton-by-Bowland*, and *Weston* Halls. Of existing great country

seats—these are scarcely antiquities, but it seems natural and convenient to mention them here—the W. Riding has magnificent specimens at Harewood (1760), (the seat of the Lascelles); Wentworth Woodhouse (the seat of the Fitzwilliams); Wentworth Castle (see *Wragby*) (the seat of the Wentworths); and Studley Royal; whilst hardly less important must be reckoned Wortley Hall (the Wortleys); Swillington Park (the Lowthers); Newby Hall (1705) (the Vyners); Nostell Priory; Parlington (the Gascoignes); Broughton (1597) (the Tempests); Scriven (the Slingsbys); *Ribston Park* (1674); and Allerton Park (Lord Mowbray). The antiquary may be pardoned if he be gratified that so many ancient families are still represented in neighbourhoods the churches of which are adorned with the mediæval monuments of their ancestors: and this though their descent must in many cases be traced through the female line; and though Vavasour has disappeared from *Hazelwood*.

The old bridges of the Riding may fairly be considered to merit a short notice. If the little bridge over the Cock below *Tadcaster* be really (as Mr Roache Smith believed) Roman, this is of course the oldest in the county. Next to this must perhaps be put the two picturesque bridges at Fountains (12th and 13th centuries respectively). *Kildwick* Bridge, over the *Aire*, is known to have been built by the canons of *Bolton*, c. 1305; *Wakefield*, across the *Calder*, c. 1342; *Bolton* itself in c. 1320; and *Rotherham* apparently in the 15th century. *Wakefield* and *Rotherham* are further distinguished by retaining their chapels; and there was formerly one at *Bolton*. *Otley* is also a mediæval bridge, though widened in later times. Of later 18th-century bridges must

particularly be mentioned the lofty graceful arches of *Barden* and *Ilkley*. *Ripon*, with not less than nine arches, is possibly the most considerable bridge in the Riding. Two or three narrow, old-fashioned, pack-horse bridges may also be found in places; over the *Washburn*, for example, near Lindley Castle; over the *Nidd*, between Birsthwaite and Darley; and over a feeder of the *Colne*, above Marsden. All these have a single, graceful arch.

V. Ecclesiology

The ecclesiology of the W. Riding, considered as a whole, is certainly more interesting than that of the North, and possibly even than that of the East. It is difficult to form estimates of the kind now attempted, but probably the average merit of a W. Riding church may be roughly ranked in the second class—considerably below that of Northamptonshire, Somerset, and the Holland division of Lincolnshire; certainly high above that of Surrey, Middlesex, or Northumberland. Setting aside the great monastic church of *Selby*, indisputably the most magnificent mediæval monument in the Riding, the most important churches in this county are the Minster Church of *Ripon*; the collegiate church at *Rotherham*; the enlarged and glorified *Wakefield* Cathedral; the very grand old parish church of *Halifax*; and perhaps the rather dark and dingy edifice at *Sheffield*. *Doncaster* I do not reckon here, because *Doncaster*, though undoubtedly it retains features reminiscent of its unfortunate predecessor, is still essentially a modern church from its foundations. Next to the noble churches first mentioned, come the parish churches of *Hatfield* and

Tickhill; next to these, perhaps, the once cruciform church of *Knaresborough*, and the partly ruined structure of All Saints at *Pontefract*. All these, I think, would be anywhere conspicuous, for their scale, magnificence and general effect. But beyond these churches I do not know that the W. Riding possesses any ecclesiastical building—apart, of course, from its marvellous ruined abbeys—of outstanding conspicuousness and importance; though it possesses, it is true, innumerable ordinary country churches of considerable interest, size and merit: possesses, too, little gems of Norm. work, such as *Adel* and *Birkin*; of exquisite E.E. work, such as *Adlingfleet* and *Nun Monkton*; of admirable Dec. work, such as *Walton*. Other striking churches—to name only a few almost at random -will be found at *Campsall*, *Darrington*, *Drax*, *Brayton*, *Fishlake*, *Skipton*, *Silkstone*, *Penistone*, *Ecclesfield*, *Laughton-en-le-Morthen*, *Bradfield*, *Sherburn*, *Bradford*, *Bolton Percy*, and *Snaith*.

It is remarkable that the W. Riding, though the largest county in England, contains actually less old parish churches (about 197) than the much smaller county of Kent (? about 321). This is largely due to the fact that much of the W. side of the county was occupied in mediæval times by vast tracts of uninhabited moor. It was left, in fact, for modern industry to populate the desert and make glad the waste places—if, indeed, this language can be properly applied to the conversion of lonely mountain valleys into clusters of cottages and ugly mills. We find, accordingly, that in early times the present manufacturing district was parcelled out into only a few huge parishes, *e.g.*, those of *Halifax* and *Dewsbury*; and though these again, it is true, were possessed of

ancient chapelries—as *Halifax*, for instance, of *Heptonstall* and *Elland*—yet the number of mediæval churches throughout the whole of this vast area has probably been always extremely limited—their architectural merit always extremely small. To this original poverty must be added, as a cause, the subsequent destruction of much of what existed, when a growing population discovered that the churches that had satisfied their fathers were now too small to accommodate increasing congregations, or too humble to gratify new tastes and ambitions. Thus have disappeared, I suspect, the ancient churches of *Huddersfield* and *Keighley*; the ancient mediæval chapels of *Haworth*, Thornton and Holmfirth. It is singular, in fact, that it is possible to take up a whole sheet of the one-inch Ordnance Map (Sheet 86) the bulk of which is occupied with Yorkshire; yet the Yorkshire portion of which contains, at the present day, only the single mediæval church of *Penistone*. It is singular, again, that it is possible to take up an adjoining sheet (Sheet 77) the whole, or almost the whole, of which is occupied by our county; which covers what is certainly now one of the most densely populated districts in the world; and which includes the huge centres of *Halifax*, *Dewsbury*, *Huddersfield* and Brighouse, to say nothing of such places as *Cleckheaton*, Heckmondwike, *Batley* and a very large fragment of *Bradford*—that it is possible to take up this map, and to find that it now contains only the twelve mediæval churches of *Halifax*, *Birstall*, *Batley*, *Dewsbury*, *Thornhill*, *Emley*, *Kirkburton*, *Hartshead*, *Mirfield* (a mere tower), *Almondbury*, *Elland* and *Heptonstall* (a ruin). Modern churches swarm, of course, throughout all this last densely populated district, but with these we are not concerned in the present pages. The archæologist,

indeed, may well deplore this paucity; but the writer, from a selfish point of view, regards it with pure complacency. Were it not for this relief—were this manufacturing portion of Yorkshire as thickly strewn with old churches as the district, say, round *Selby*—the task of treating W. Riding ecclesiology adequately within the limits of this volume, already no small business, would be rendered quite impossible.

To the amateur ecclesiologist there are few tasks of greater fascination than the attempt to trace out the various local types of church. This to some extent can be done in Hertfordshire, or Kent –it can hardly be done for the W. Riding as a whole. We cannot expect indeed to find prevalence of type over an area at once so enormous and so diverse. It is probable that there existed in mediæval times a far less close connection between *Hubberholme* and York than there actually existed between York and the metropolis itself. It is possible, however, to accomplish in the single case of *Craven* a generalization that cannot be attempted for the Riding as a whole. Dr Whitaker, though writing at a period long anterior to the modern scientific study of English architecture, was shrewd enough to detect that the church building of *Craven* belonged mainly to two great periods—the period from the end of the Conqueror's reign to the death of Henry I., and the reign of Henry VIII. The Trans. work, indeed, survives now principally only in the form of a few arcades (as at *Horton* and *Coniston*), or of door-ways (as at *Bracewell* and *Broughton*). With the exception of these remnants most of the Craven churches are Tudor, or late Perp. Some of the work can be dated more or less precisely, *e.g.*, *Thornton-in-Craven* (1421-1461), (tower 1510); *Gargrave* (tower, 1521); the E. part of *Kildwick* (1525);

and *Barnoldswick* (tower 1524);[1] and some of it is supposed to have been built by the Tempests, *i.e.*, *Kirkby Malham* (tower and probably whole church, c. 1485), *Broughton* and *Bracewell*, all of which are distinguished by the curious niches on the pillars of the arcades that are sometimes supposed to indicate the work of this family.[2] Speaking generally this late Perp. work in *Craven* is distinctly coarse, though often distinctly effective. *Bolton-by-Bowland* is a good example, as also are *Ilkley*, *Giggleswick*, *Slaidburn*, and *Burnsall*. Another peculiarity of *Craven* churches is the absence of a chancel arch: out of the twenty or so *old* parish churches of the deanery I have noted this feature in only about five. What is here said of *Craven* is also largely true of that small out-lying portion of the Riding that adjoins it to the N.—neither *Sedbergh* nor *Dent* has a chancel arch. It is not of course pretended that the churches of *Craven* belong wholly, and without exception, to the two periods indicated—there is 13th-century work for example in the chancel of *Barnoldswick* and in the S. door-way of *Ilkley*, and 14th-century work at *Skipton*, *Linton*, and *Great Mitton*.

The pre-Conquest remains of the W. Riding are at least equal in interest to those of the North—are infinitely superior to those of the East. Chief among

[1] *Carlton* had formerly a tower that could not have been built prior to 1504 (Whit., ii. 227).

[2] The first pier from the W. in the N. arcade of All Saints, Evesham (Perp. or late Dec.), has a canopied niche on its S.-W. face, which still retains a small headless figure. Vale Church in Guernsey exhibits brackets for figures on the columns between the nave and the aisle. The finest niche of this kind with which I am acquainted, however, is on the W. pier of the S. nave arcade of the Perp. church of Lechlade, in Gloucestershire.

the so-called Sax. churches of the Riding must certainly be reckoned *Kirk Hammerton*, the complete fabric of which (nave, chancel and W. tower) remains much in its original condition, though a larger modern church has been added on to the N. side of it. Next to this, I think, must be put the W. tower at *Bardsey* —the single example in Yorkshire of a pre-Conquest tower raised on the basis of an earlier pre-Conquest porch. "Saxon" also are the towers of *Ledsham* (as also much of the church) and *Monk Fryston*, though in both cases, of course, with later additions, or modifications. There are also considerable remains of pre-Conquest work at *Laughton-en-le-Morthen* (including, it is said, a Sax. piscina, as well as a good N. door-way); and I think certainly at *Ryther* (chancel arch and priests' door), and possibly at *Askham Richard* (door-way), though these two last are omitted by Mr Baldwin Brown. Of broken bits of pre-Conquest cross—Anglian or Scandinavian—often with the familiar strap-work pattern, the W. Riding possesses its full share: I have noted these in at least 26 churches out of about 197[1] visited (See Appendix A). Here it seems necessary to mention specially only the very fine and instructive fragments at *Dewsbury*, *Kirkheaton* and *Leeds* (some of the two former inscribed); the famous Auswini Cross at *Collingham*, which seems finally to have determined the site of the old Sax. monastery of *Ingetlingum*; the very fine crosses in *Ilkley* churchyard; and the crosses at *Cawthorne*, *Barnborough*, *Stavely*, *Rastrick* (base only), and *Hartshead* (in a field not far from the church). At *Bingley* is a pre-

[1] Reckoning only churches that are wholly mediæval, or, at any rate, incorporate some substantial mediæval fragment, *e.g.*, a tower or doorway.

Conquest stone—whether a font or the socket of a cross—the Runic inscription on which has puzzled many. So far we have written only of Sax. crosses and country churches: in the crypt of *Ripon*, however, the W. Riding possesses an example of an early *confessio* that is paralleled only at Hexham; and which constitutes one of the very small group of six pre-Conquest crypts in this country.[1] It is known to have formed part of the abbey church erected by Wilfrid between 671 and 678.

Norm. and Trans. work, as in the case of the other two Ridings, is exceedingly common; I have found it in about 108 old churches out of about 197 visited. The finest, of course, is monastic, *e.g.*, the church at *Kirkstall* (1155-1160), the naves at *Fountains* (1134-1147) and *Selby* Abbey; and the transepts and parts of the chancel and nave of the Minster Church at *Ripon* (1154-1181). There is also some exceedingly beautiful Trans. work in the choir and transepts at *Roche* (c. 1170). No parish church in the W. Riding exhibits an example of similar magnificence and magnitude; but there are beautiful arcades at *Guiseley*, *Sherburn* and *Healaugh*; and exquisite examples of small Norm. churches at *Adel* and *Birkin*. These two last, indeed, are still fairly complete, and retain most of their original windows; though at *Adel* the E. end is modern restoration—at *Birkin* the nave has received a 14th-century S. aisle. Next to these, perhaps, must be ranked the Trans. chancel at *Farnham*, which remains practically untouched, with its original E. end of three windows. Most of the other Norm., or Trans., churches in the Riding have lost their original openings, though

[1] The other four are at Repton, Wing, Brixworth and Sidbury.

often a single "slit" survives to bear witness to their former existence. In the case of aisleless churches—such as *Campsall* and *Brayton* were originally—this has happened of course by the later addition of aisles; in the case of more important, originally aisled churches, such as *Sedbergh*, *Wadworth*, and *Conisborough*, either by the complete reconstruction of the aisles, or by the substitution of subsequent windows. The W. Riding is fairly rich in the possession of fine Trans. (or Norm.) chancel arches and door-ways. Of the latter it is sufficient to mention the noble examples at *Fishlake*, *Bardsey*, *Thorpe Salvin*, *Healaugh*, *Wighill*, *Brayton*, *Edlington* and *Adel*, some of which have hardly been touched by the restorer. It is strange that of Norm. tympana we have only three in the Riding, at *Austerfield* (carved with a dragon, or whale), *Wales* (diapered) and *Braithwell*. It is remarkable that of these three churches, the two first named belong to the early Norm. style, which is by no means common in the Riding. There is also a small Norm. tympanum (carved with a Paschal Lamb) at *Woolley*, but this is not *in situ*. Of good Norm. chancel arches (or more probably Trans.) the number in this Riding is not very great, *e.g.*, *Kirk Smeaton*, *Birkin*, *Adel*, *Healaugh*, *Rossington*, and *Thorpe Salvin* (tower arch); on the other hand the number of chancel arches of the plainest and simplest type is greater than in the East. Instances occur at *Nether Poppleton*, *Adwick-upon-Dearne*, *Copgrove*, *Bardsey*, *Drax*, *Linton-in-Craven* (pointed), *Marton-in-Craven* (tower arch), *High Melton*, *Stainburn*, *Stainton*, (?) *Todwick*, *Weston*, *Leathley*, *Healaugh* (tower arch), (?) *Hartshead* (tower arch), and *Coniston* (arcade). This last is the only instance in Yorkshire where arches of this kind are found in nave arcades,

nor is this perhaps common anywhere. The work of Paul of Caen at St Albans exhibits something like it on a very grand scale; and it occurs again in great plenty in the nave of the parish church of Jumièges, in Normandy. In England, I have noted it at Elmstone, in Gloucestershire, and in the naves of Chepstow and of Elstow nunnery church. It also occurs in great local abundance in the neighbourhood of Canterbury, *e.g.*, Sturrey, Ickham, Eythorne, etc.

Of early Norm. towers examples exist at *Leathley*, *Aberford*, and *Little Ouseburn*. Of very plain Trans. towers, of almost equally simple character, at *Great Ouseburn* and *Burgh Wallis*. These last should be compared with the remarkable Lincolnshire group in the more or less immediate neighbourhood of Market Rasen, *i.e.*, Normanby, Caistor and Kirkby. In the last, however, the dividing shaft of the belfry-window is more deeply recessed. At *Campsall* there is an elaborate Trans. W. tower that is perhaps the most important of its kind in the Riding. Of "herring-bone" masonry—if this be indicative of early date—instances occur at *Kippax* (where almost the whole church is built of this kind of masonry), at *Maltby* (tower), *Burgh Wallis*, *Marr*, and *Hooton Pagnell* (tower).

Before quitting this subject of Norm. architecture, it may be proper perhaps to consider very briefly the number of instances in which subsequent, complicated churches, have been evolved from a primitive Norm. design. The simplest plan of Norm., or Trans., church was undoubtedly an aisleless chancel and nave, with or without, a central tower; or else a cruciform, aisleless church, with a tower perhaps at the cross. Of the first form of structure a few examples still survive in the W. Riding, substantially

without later addition—*Adel, Stainburn, Adwick-upon-Dearne, Askham Richard, Copgrove, Kirk Bramwith, Marton-in-Craven, Kippax* and *Burgh Wallis*.[1] None of these places is now, or presumably ever has been, a centre of large population; and hence the necessity has never arisen of enlarging the original church. None of these had ever a central tower, like Iffley, in Oxfordshire, or Stewkley, in Bucks. In a large number of cases, *e.g.*, *Birkin, Adwick-le-Street, Hooton Pagnell, Brayton, Leathley, Darrington, Armthorpe* and *Wales*—the two last in recent years—this primitive simplicity of ground-plan has subsequently been destroyed by the addition of chapel, or aisle. Of the cruciform, aisleless Norm. plan, the Riding unfortunately now possesses no example intact. Originally, however, it occurred at *Braithwell, Wakefield,* and *Campsall,* though in all three cases now destroyed by additions. Of more important Norm., or Trans., churches, originally possessing one or more aisles, the Riding affords many examples—of one-aisled churches, at *Drax, Guiseley, Coniston, Thorpe Salvin, Linton, High Melton, Thornton-in-Lonsdale, Treeton, Healaugh, Handsworth,* (*?*) *S. Anston, Wath*; of double-aisled churches, at *Aston, Conisborough, Harthill, Horton-in-Ribblesdale, Kirkby Wharfe, Sedbergh, Wadworth, Bilton Ainsty, Tickhill, Bradfield,* and possibly *Bardsey* and *Barnby Dun*.[2] *Birkin* is the single example in the Riding

[1] Nether Poppleton would have to be added to this list, were it not that at Nether Poppleton the chancel seems to have had chapels from the beginning.

[2] This list of course is tentative, and open to correction. Probably closer investigation would reveal in the case of some of these churches that later Norm. or Trans. arcades have been inserted in the walls of an earlier aisleless structure.

of a surviving Trans. apse. Apses formerly existed at *Selby*; *Kirkstall*, and *Fountains* (in accordance with the usual Cistercian plan) were square-ended from the first.[1]

Passing now to E.E. work we find nothing in the W. Riding comparable in scale or magnificence with the chancel and transepts of Beverley. Undoubtedly the most conspicuous instance is the W. front of *Ripon* Minster, but even this is defective and cold. More beautiful by far is the old W. front of *Bolton Priory*, now unhappily half concealed by the later Perp. tower; the Chapel of the Nine Altars at *Fountains*, though disfigured by 15th-century alterations, and now a mere roofless shell. Very few churches appear wholly to have been built in this period, save the lovely remaining fragment of the monastic church at *Nun Monkton*, portions of which are almost Trans., and possibly the cruciform church of *Church Fenton* and the little known structure of *Adlingfleet*. Beautiful E.E. detail, of course, is of somewhat more frequent occurrence, *e.g.*, the W. door-way at *Tickhill* and the S. door-ways at *Ilkley* and *Darrington*; but taken all in all this style is perhaps less conspicuous than any other style in the Riding. There is some good E.E. work in the N. and S. chapels at *Guiseley*, though in some places vilely restored. This, and the N. arcade at *Dewsbury*, present the same strange peculiarity of widely detached shafts round a parent stem that is seldom found in the N. of England. *Sherburn* and *Drax* have interesting E.E. chancels, each of

[1] Cf. the Comparative Plans of fourteen Cistercian churches at p. 136 of Mr Bilson's article on *Kirkstall Abbey* (XVI. T.S. 73). Of these, Clairvaulx and Pontigny alone have apses, both due to subsequent extensions.

which retains unaltered the original arrangement of its E. end—three lancets below a vesica.

Dec. is distinctively rather more common, but, with the exception of the exquisite choirs of *Ripon* and *Selby*, and the beautiful ruined chancel at *Bolton*, it is seldom on any great scale. The choir at *Selby* is perhaps the loveliest creation in Yorkshire, unless it be parts of Beverley. Of churches wholly Dec., *Walton*, though small, must be singled out for very special praise as a singularly pleasing example. The small aisleless cruciform structure of *Acaster Malbis* is noteworthy alike—like *Crofton* in the succeeding style—for its retention of a much earlier form of ground-plan, and for the curious reversal of the splays of its windows.[1] Of churches almost wholly Dec., though embodying strange fragments—like flies in amber—of incongruous and quite unrelated earlier buildings, we may mention the churches of *Linton-in-Craven*, *Methley*, *Great Mitton*, *Otley*, *Skipton*, *Whixley*, *Barnby Dun*, *Darfield*, *S. Anston* and *Royston*. The 14th-century work at the church last mentioned is of very unusual character. The S. door-way at *Campsall* has a curious shouldered opening, and very unusual ball-flower ornament.

Of Perp. work the W. Riding has many examples, though few churches, perhaps, wholly of this period. Most of the great town churches, *e.g. Halifax*, *Wakefield*, *Sheffield* and *Rotherham* are chiefly in this style, though not without traces of earlier structures. Of the coarse, rather late, Perp. of *Craven* something has been said in an earlier paragraph. Of churches wholly of this date may be mentioned *Bolton Percy* and the little

[1] At Farnham Castle, in Surrey, may be seen E.E. windows with double splays—generally considered a phenomenon of Sax. work.

church of *Cowthorpe*, with its interesting tower. The important church of *Ecclesfield* is also substantially Perp., though the piers of its central tower are sometimes said to be Dec. Perp. also is the whole exterior of *Bradfield*, and the greater bulk of *Silkstone*, with its very striking buttresses. It is significant that the whole, or almost the whole, church building in the Riding the date of which can be fixed by documentary evidence belongs to the period now in question. Among actually dated buildings (in addition to the *Craven* churches mentioned above) must be reckoned the chancels of *Wragby* and *Darton*, the nave of *Almondbury*, and the whole church, already noticed, of *Bolton Percy*. Probably by far the greater number of towers in the Riding belong to the Perp. period, or at any rate the upper part of them; for it is not unusual to find a later Perp. belfry raised on a Norm., or Trans., base. *Snaith*, however, is 13th century; whilst instances of Trans. and pre-Conquest towers have already been indicated when dealing with those styles. The best tower in the Riding, since the destruction of *Doncaster*, is possibly at *Halifax*; but there are other fine examples at *Tickhill* (with 13th-century work in the base), *Hatfield*, *Pontefract* (with an upper octagon), and *Penistone*; and other smaller instances, though good of their kind, at *Tadcaster*, *Bradford*, *Thornhill*, *Fishlake*, *Silkstone*, *Almondbury*, *Royston*, *Whitkirk*, *Campsall* and *Skipton*—to mention only a few at random. Probably the greater number of towers in the Riding conform to the type that has pinnacles at the corners—a type that is entirely, or almost entirely, unknown in the S.E. counties of England. An interesting group of towers, mostly Perp., in the neighbourhood of *Leeds* is remarkable for the pos-

session of corbelled out-parapets—at *Batley*, actually machicolated.[1] Among these may be mentioned *Bramham*, *Ledsham*, *Whitkirk*, *Methley*, *Calverley*, *Birstall*, *Thorner*, *Swillington* and *Bardsey*; and probably this list is not exhaustive. Spires in the W. Riding are somewhat more common—even having reference to its relatively greater size—than in the North. Chief among these is the rebuilt spire of *Wakefield* Cathedral, said to be the loftiest in Yorkshire; but that at *Rotherham* is perhaps more pleasing to the eye, thanks to the warm red sandstone of which it is built. Both of these are fine, crocketted, Perp. erections. Hardly less important is the lofty and far seen spire of *Laughton-en-le-Morthen*, successfully joined to the tower below it by the interposition of an octagon. Less important is the central spire of *Sheffield* church; and still less important the spires at *Brayton* (also on an octagon, but less successful than that at *Laughton*), *Drax*, *Kirk Deighton*, *S. Anston*, *Worsborough*, *Wath-upon-Dearne*, *Thrybergh* (crocketted), *Marr* and *Handsworth* ("church-warden.") There are thus not less than thirteen old spires in the W. Riding, as compared with the eleven in E. Yorkshire, and the six in North; and this without reckoning the stumpy stone erection that does duty for a spire at *Frickley*—the Hertfordshire "extinguishers" that crown the towers at *Whitkirk* and *Knaresborough*.

Passing now from the fabric to the furniture of the churches, we have first to consider their ancient wood-work. At *Hatfield* and at *Campsall* there remain magnificent rood screens, together with the

[1] Such, at least, is the purport of the writer's note, made perhaps three years ago. On a subsequent visit to *Batley* (5th July 1909), the machicolation seemed to have disappeared!

bases of their lofts—the latter entirely unrestored, and with a remarkable rhyming inscription. There is also a rude Marian rood screen *and loft* at *Hubberholme* (dated 1558, and probably the last to be erected in England); and this is the only *loft* in the Riding. Rood screens, however, that have lost their lofts are somewhat more common, though most of them extensively restored. Chief among these must be mentioned the fine Perp. example at *Great Mitton* (dated 1393), which is said to have come from Cockersand Abbey, in Lancashire, and was certainly erected by an abbot of that house. There is also a magnificent screen at *Wakefield* Cathedral, part of which is pre-Reformation. At *Skipton* is a good Perp. rood screen (formerly dated 1533), and said to have come from *Bolton Priory*, though probably the tale is without foundation. There are also noticeable chancel screens at *Burgh Wallis* (Perp. with grape moulding), *Almondbury*, *Fishlake*, *Gisburne* (enclosing the chancel, and curiously projecting into the middle of a bay), *Worsborough*, *Silkstone* (also across the chapels), *Slaidburn* (very beautiful Jacobean), *Sprotborough*, *Ecclesfield*, *Kirk Sandall* and *St John's*, at Leeds (Carolean). In addition to these, parclose screens may still be found in the following churches, i.e. *Broughton*, *Edlington*, *High Melton* (good), *Kirk Sandall*, *Thornton-in-Craven*, *Halifax*, *Treeton* (mostly modern restoration), *Waddington* (fragments), *Woolley*, *Royston*, *Sheffield*, *Rotherham*, *Wakefield*, *Church Fenton*, *Throapham*, *Barnborough*, *Ecclesfield*, *Arksey* and *Darton*. Fragments of screens also occur, though worked up into other forms, at *Tickhill*, *Aldborough* and *Kirk Deighton*. Finally there is a good deal of screen work at *Kildwick*, though I am not sure how much of this is genuine. At *Barnborough* there is

also a chancel screen, but the upper part of this has been destroyed. Of stone rood screens the most important is at *Ripon*; but perhaps the monastic rood screen (as opposed to the monastic *pulpitum*) at *Bolton* will be thought of greater interest: it still retains its two processional door-ways on each side of the old parish altar, exactly as at St Albans, or at Dunstable, in Bedfordshire. The low stone screen that marks the W. extremity of the chancel at *Laughton-en-le-Morthen*, and continues some little distance along the S. side of it, seems a very rare survival, whether Norm. or Perp., of a very early method of enclosing the chancel.[1]

The W. Riding is singularly fortunate in its possession of a beautiful inscribed pulpit of the 15th century, now at *Rossington*, but said to have been brought from the destroyed church of St Mary Magdalene, at *Doncaster*. At *Ripon*, too, is a stone Perp. pulpit that seems to be *in situ* in the N. transept. I do not know, however, that the county possesses any other example of pre-Reformation date, unless it be at *Sprotborough*, where the pulpit is possibly early Tudor, and what appear to be the fragments of a pulpit at *Braithwell*. Of Jacobean and Carolean pulpits the earliest is probably at *Dent*—the only dated example of this period in the Riding (1614). Others, however, remain at *Long Preston*, *Bolton Percy* (now used as a reading desk), *Arksey*, *Woodkirk*, *St John's, Leeds*, *Rotherham* and *Wistow*. Part, at least, of the pulpit at *Campsall* also belongs to this period; and fragments remain of a Jacobean pulpit, now placed against the wall, at *Askham Richard*. Classical pulpits, perhaps of the Georgian epoch,

[1] See Mr F. Bond's "Screens and Galleries," p. 3.

occur at *Birkin*, *Emley*, *Barwick-in-Elmet*, *Bolton Percy*, *Wakefield* and possibly at *Otley*; whilst I have noted other "old" pulpits at *Aldborough* (inscribed), *Acaster Malbis*, *Guiseley*, *Hampsthwaite*, *Slaidburn*, *Wighill* and *Burnsall*, though I cannot assign them a date. One of the most interesting pulpits in the Riding is that at *Marr*, which is known to have been given by Christopher Barker, certainly not later than the reign of Elizabeth. *Giggleswick* has an interesting example (dated 1680) of the time of Charles II. If the pulpit at *Hubberholme* be contemporary with the rood loft, it too must be dated from the reign of Mary. At *Brodsworth* is an interesting pulpit of the time of William III., dated 1696. The pulpit of *Todwick* possibly belongs to the 18th century.

A considerable quantity of 17th century pewing still remains in the churches in *Craven*, and in the adjoining wapentake of Ewcross. Much of this is dated; and the fact that in many cases, e.g., *Dent*, different pews bear different dates proves that the churches were not always systematically fitted up on a single occasion. Pewing of this kind may be found, not only at *Dent*, but also at *Bolton-by-Bowland* (dated), *Gisburne* (a few), *Kirkby Malham* (good collection—one dated 1619), *Sedbergh* (a few), *Thornton-in-Craven*, *Kildwick* (some dated 1624) and *Waddington* (one dated 1692). Seventeenth century pewing also remains, outside *Craven*, at ? *Guiseley* (a single pew), *Hatfield* (1622), *Hampsthwaite*, *Darfield* (fine collection), *Arksey*, *Bolton Percy* (fine collection), *Fishlake* (a fragment, dated 1616), *Woodkirk* and *Kirkburton* (one dated 1616). The finest collections, however, of 17th cent. pewing are, of course, at *Halifax*, and in the Church of St John at *Leeds*. The Riding also contains 16th century, or earlier, bench-ends, or

benches, at *Ecclesfield* (heraldic, dated 1533), *Treeton* (not earlier than 1513, heraldic, with invocatory inscription), *Wath-upon-Dearne* (heraldic, inscribed, dated 1596), *Rotherham* (heraldic), *Woodkirk*, *Darrington*, *Wakefield* (heraldic), *Sandal Magna* (heraldic), *Woolley* (heraldic), *Sprotborough* (heraldic, ? c. 1555), *Darfield* (heraldic, perhaps 14th century), and *Drax* (heraldic, very interesting, and possibly Tudor). There is also "old" seating at *Stainburn*, *Royston* and *Wighill*—the last very rude. At *Todwick* are some rather handsome box pews that possibly belong to the 18th century; at *Barnoldswick* are some ancient stalls that bear the arms of *Kirkstall Abbey*, and must therefore be certainly pre-Dissolution.

The largest collection of *misereres* in the Riding (34) is found in *Ripon* Minster. Other examples occur at *Darrington* (4), *Ecclesfield* (14), *Loversall* (2), *Sprotborough* (3), *Halifax* (9), *Rotherham* (2) and *Wakefield* (11). Of Jacobean font-covers instances occur at *Calverley*, *Ilkley*, *Harthill*, ? *Great Mitton*, *Skipton*, *Bolton Percy*, *Slaidburn* and ? *Darfield*. At *Kippax* is a Restoration example of some interest; and there is said to be another of this period at *Rothwell*, but this had been removed for the purpose of restoration at the date of the writer's visit. *Almondbury* and *Knaresborough* have post Gothic font-covers, the latter perhaps of the 18th century. At *Halifax*, again, is a striking example, some part of which is surely mediæval. Of old church chests in the W. Riding I have noted the occurrence at *Acaster Malbis*, *Campsall* (Jacobean), *Wadworth*, *Wath*, *Tickhill*, *Kildwick*, *Ecclesfield*, *Kirkburton*, *Hickleton*, *Ackworth*, *Kirkby Malham*, *Hartshead*, *Almondbury* (2), *Emley*, *Hatfield* (2) and *Sprotborough* (the last of enormous length). At *Hatfield* is a second

BENCH END, WOODKIRK

hest, with a slit in the top that is sometimes supposed o have been meant for Peter's Pence. At *Cowthorpe*, may add, is a curious canopied structure of wood hat is sometimes supposed to be a movable Easter epulchre. The W. Riding, unlike its two sisters, ossesses no old parish coffin, but there are strange ld wooden biers preserved at *Sprotborough* and *Kellington*. At *Worsborough* is a Perp. door with he remains of an ancient inscription.

The remains of old glass in this Riding are far more extensive, and of far greater interest, than in either of the other two Ridings. Altogether examples occur in at least fifty-six churches (Cf. *Appendix* B); but most of these, of course, are mere fragments. Whole windows, however—perhaps more or less restored—are found at *Thornhill* (one purely French), *Almondbury*, *Methley*, *Bolton Percy*, *Selby*, *High Melton* (possibly transported hither from York), *Dewsbury*, *Elland* (scenes from the life of the Virgin), *Calverley*, *Hooton Roberts* and *Thrybergh* (possibly patch-work). Considerable fragments also remain at *Aldborough*, *Nether Poppleton*, *Kirk Sandall*, *Church Fenton* and *Tickhill*. I do not know that there is any 13th century glass in the W. Riding (unless it be some fragments at *Dewsbury*); but 14th century glass seems to occur at *Aldborough*, *High Melton* and *Dewsbury*. Most of the rest is probably Perp.; but later, post-Reformation coats-of-arms occur at *Wentworth*, and also, I think, at *Hickleton*. Even of the fragments, some are of particular interest: at *Horton-in-Ribblesdale*, for instance, is a head of St Thomas of Canterbury (who occurs again in the window at *Dewsbury*); at *Pannal* is the cross of a Trinitarian friar, and possibly a representation of the gateway of their house at *Knaresborough*; whilst

at *Allerton Mauleverer* is a late pane (? 17th century) exhibiting a picture of the barbarized church. At *Acomb* are the arms of Charles II.

Altar-slabs I have noted in at least twelve churches, and doubtless many more have escaped me. If the credence table at *Crofton* embody a fragment of an altar-slab (one cross is visible), this must then be added as the thirteenth. At *Hampsthwaite* there is a stone in the churchyard that may possibly be of this character. *Ryther* is remarkable for the possession of no less than four altar-slabs (though on one of these I could find no crosses)—the largest number I remember ever to have found in a simple country church (and *Ryther* is a church of small dimensions). *Bolton Percy* and *Church Fenton* have two each. The W. Riding is remarkably poor in wall-paintings, and none that it possesses is of any particular value. Definite priests' chambers are also most unusual: there seem to be instances at *Campsall* and *Kirkby Malzeard*; whilst *Wadsworth* had formerly two chambers on the roofs of the aisles (one on each side of the W. tower, and probably unparalleled) that were stupidly destroyed at some so-called restoration. At *Darton*, *Thorpe Salvin*, *Hatfield*, and *Kirkburton* may still be found chained books; whilst at *Sprotborough* there is a highly curious 13th century chair which is sometimes claimed as a Sanctuary Seat, but may well have been an ordinary sedile.

"Low-side" windows are rather less common in the W. Riding than in the East, and noticeably less common than in the North. I have found them with certainty in at least thirteen churches (as compared with fourteen in the E. Riding, and twenty-eight in the North), and doubtfully in at least five others (as compared with thirteen in the E. Riding, and seven

n the North) (*See* Appendix C). As, however, there are wo distinct instances at *Acaster Malbis*, the total umber of these windows in the W. Riding must be ut at fourteen; whilst, since one of the doubtful hurches (i.e., *Adwick-upon-Dearne*) has also a double ccurrence, and *Bardsey* has a second doubtful nstance, the total number of dubious examples must lso be raised to seven. Of the fourteen cases that I ave ventured to call certain, eleven consist of separate penings, whilst three others are formed at the bottom f ordinary windows—at *Thorpe Salvin* by the introluction of a transom, and at *Ledsham* by prolonging ne of a row of lancets about three feet farther towards the ground.

Brasses are not very common in the N. of England, nd certainly those of the W. Riding muster to a ery poor array (*See* Appendix D). Of brass inscriptions, it is true, as compared with the other wo Ridings, the abundance is quite remarkable —altogether I have noted not less than 155 in ot less than 55 churches. The biggest collections are *Leeds* (20), *Giggleswick* (15), *Worsborough* 10), and *Ilkley* (9). Most of these inscriptions re of the 17th century, and most are sufficiently ninteresting. A few 18th century inscriptions, ut not by any means all, are included in the above alculation. In the E. Riding, strangely enough, I ave noted only eight old inscriptions—in the North nly eight: unfortunately I cannot now remember he principle on which I excluded the more recent stances in these last two cases, so that the comarison has very little value. I fancy, however, hat brass inscriptions, as a body, are undoubtedly uch more common in the W. Riding than in either f its two smaller sisters. Nine at least of these

inscriptions have particular interest as recording the names of incumbents. Of the two inscriptions in connection with Archbishop Rokeby at *Kirk Sandall*, the second, which marks the actual place of interment, has a remarkable copy of verses. Passing, however, from brass inscriptions to brasses proper, the catalogue of these is soon exhausted. Altogether I have notes of these in nineteen churches, making twenty-one brasses, more or less perfect, in all. *Leeds* alone has more than one. Of these twenty-one brasses only five (at *Sprotborough*, *Leeds*, *Marr*, *Owston*, and *Bolton-by-Bowland*) are double, exhibiting husband and wife; five others consist of single figures; seven are quadrangular plates (five having double figures, and one chiefly a genealogical tree); one, at *Skipton*, retains only a subordinate figure and an interesting representation of the Holy Trinity; whilst the *Cowthorpe* brass, though originally double, has unluckily been robbed of its female figure. About eight figures of men (exclusive of the quadrangular plates) are exhibited in armour, and two in the robes of civilians. The Rowcliff brass at *Cowthorpe* (or rather what thieves have left of it) is remarkable for bearing on the face of it a curious subsidiary memorial; the quadrangular plate at *Allerton Mauleverer*, as a very early example of this species of brass. The *Throaphan* knight is a late example of the early part of the 17th century. Of these few brasses by far the best are the figures of knights at *Aldborough* and *Burg Wallis*, and of husband and wife at *Sprotborough*. The *Cowthorpe* brass, before its mutilation, was perhaps the most important in the Riding. No brass however, that is now in existence in the district is the equal of some that have been destroyed—witnes

the grand casement that still remains in the chancel floor at *Snaith*.

The W. Riding, however, if it resembles E. and N. Yorkshire in the comparative poverty of its brasses, resembles them also in the abundance and interest of its other forms of memorial to the dead. Altogether it possesses about eighty-two pre-Reformation recumbent statues, distributed among thirty-six churches (not reckoning in the example at *Fountains Abbey*): many of these still repose on their original altar-tombs; but many, like the Tempest effigies at *Giggleswick*, or the fast perishing memorials of the Mauleverers at *Allerton*, are the last surviving relics of the monuments of which they once formed part. A few of these are now the merest fragments: of one effigy, at *Wentworth*, there remains nothing but the head; little is now left of the cumbent form at *Felkirk*; at *Swillington* barely a few pieces of decayed timber survive of what was once a figure cut in oak. These oak effigies, it may be added, are rather curiously common in W. Yorkshire in comparison with the other two Ridings, where the only example is at Whorlton-in-Cleveland; altogether there are seven of these in four different churches, in addition to the relics at *Swillington*, i.e., three Saville effigies at *Thornhill*; two of Mauleverer at *Allerton*; one of the Rockley family at *Worsborough*; and a Cresacre statue at *Barnborough*. Of these eighty-two recumbent figures, forty-two are of men in armour; five of civilians; three of ecclesiastics; and thirty of women: forty represent husband and wife; and one exhibits a knight between two ladies, i.e., the Saville monument (already mentioned) at *Thornhill*. Of the single figures, some, no doubt, have always lain alone; but others, like Sir Richard Tempest and

his two wives at *Giggleswick*, have been parted by time and misfortune. The finest collection of recumbent effigies in Yorkshire is at *Harewood* (twelve in all, and all singularly perfect); but *Thornhill* and *Methley* have six a-piece. At *Wadworth* is the unusual figure of a knight in (?) hunting costume. Of the altar-tombs that sustain these effigies, some of the most striking examples are the tombs of Lord Darcy at *Brayton*; of Percival Cresacre at *Barnborough* (one of the most remarkable in England); of Sir Thomas Rockley at *Worsborough* (perhaps unique); of a Bosville (or Fitzwilliam) at *Darfield*; of a Fitzwilliam at *Wadworth*; of the Savilles at *Thornhill*; and of Gascoign, Redmayne and Ryther at *Harewood*. Of post-Reformation recumbent effigies the Riding has also a good display: four Shrewsbury effigies at *Sheffield*; three Wharton monuments at *Healaugh*; a Stapleton monument at *Wighill*; two Fairfax effigies at *Otley*; two of the Wentworth family at *Silkstone*; two of the Slingsby family at *Knaresborough*; two of the Fitzwilliam family at *Tickhill*; two of the Savilles at *Thornhill*; and six of the Shirburne family at *Great Mitton*. Of some of these last, Whitaker remarks that they are perhaps the "latest instances of cumbent cross-legged statues in the kingdom." The Fitzwilliam monument at *Tickhill* is interesting as being one of the earliest Renaissance monuments in England. At *Ecclesfield* is the *half*-recumbent figure of Richard Scott (d. 1638); and at *Whitkirk* of Viscount Irvine (d. 1688). Of the curious class of semi-effigial monuments, or of monuments that tend to be semi-effigial, I have notes at *Wadworth*, *Thrybergh* (2), *Wistow*, *Throapham*, and *Loversal*. Of altar-tombs that apparently have never supported effigies I have notes of at least twenty-four occurrences in at least twenty

churches (about seven of these are post-Reformation). The strangest of these is that of a priest at *Fishlake*, with its quaint ecclesiastical quasi-heraldry. Those at *Bolton-by-Bolland* and at *Sprotborough* have remarkable incised figures of great interest. The coarse 16th and 17th cent. altar-tombs at *Otley* and *Weston* are paralleled by the Sylvester monuments at Burford, in Oxfordshire. Of another late type of altar-tomb (having a wall piece at the top and back of it for the exhibition of brasses) the W. Riding has four examples, i.e., at *Kirk Sandall*, *Rotherham* (two), and *Hatfield*. At *Saxton* the 15th-century altar-tomb of Lord Dacre stands, and apparently always has stood, outside, in the open air. At *Loversal* there is an altar-tomb in the churchyard, with a slab on the top with cross and sword, that possibly dates from the 14th century.

The mention of this slab, with its floreated cross, brings me naturally to the mention of yet a third class of monument, the occurrence of which is probably everywhere more common in the North of England than in the South. It is hardly possible within the limits of this essay, nor would it be worth while, to attempt anything like a detailed list of the coffin-slabs and sepulchral stones, engraved with crosses fleury, that are found in the W. Riding churches: suffice it here to state roughly that the writer has found them (together with grave-slabs with mediæval rim inscriptions) in at least sixty out of about 197 churches visited. At *Kellington*, in the churchyard, is a very strange occurrence that is connected with a remarkable tradition; at *Thornton-in-Lonsdale* is a curious cross fleury, partly incised and partly in relief (a second stone in this church has the unusual emblem of a knife); at *S. Anston* is a slab with a trumpet; at

Wentworth, with a bow and arrow; at *Rothwell*, with two horse-shoes. *Throapham* and *Thorpe Salvin* have very important relief crosses fleury; *Kirk Sandall*, a curious cross in the churchyard; and at *Sawley Abbey* is a stone that is apparently engraved with a notary's ink-horn and penner. At *Tickhill* are two crosses the calvaries of which are almost uniquely built up of separate stones (the only other occurrence in Yorkshire is at *Hooton Pagnell*); at *Adlingfleet* is a cross the calvary of which is uniquely built up of separate steps. The two crosses at *Tickhill* (as also a third in that church) have scrolls across the shaft with inscriptions. At *Wistow* is a slab with a shallow semi-effigial figure (already referred to above); at *Bolton-by-Bowland*, *Thrybergh*, *Sprotborough* (3), and *Thorpe Salvin* are slabs with incised figures (two on the tops of altar-tombs); whilst at *Throapham* is a cross with an English rim inscription, c. 1430. In this church, and at *Moor Monkton*, are also examples of floreated crosses combined with semi-effigial figures, both of them exceedingly small. At the two neighbouring churches of *Brodsworth* and *Hooton Pagnall* are floreated crosses accompanied by swords that are wreathed with serpents.

The fonts of the W. Riding form, on the whole, a far less interesting series than those of the East—it is perhaps significant in this connection that only sixteen are mentioned in Mr Bond's recent volume, whilst not a single example is engraved in Paley. The Trans. bowl at *Thorpe Salvin*, however, is fit to be included with the incomparable sculptured group on the Wolds (cf. *E. Riding*, p. 49); whilst *Ingleton* has another good carved example. The huge Trans. bowl at *Stainburn* has an interesting intersecting arcade; whilst at *High Melton* is a very

unusual, very plain, cup-shaped example of perhaps the same period. There are also remarkable Norm., or Trans., fonts at *Hatfield*, *Hickleton*, *Linton-in-Craven*, and *Kirkby Malham*. Of the remaining Norm., or Trans., fonts in the Riding, the bulk are probably circular bowls. Of earlier, pre-Conquest fonts, the W. Riding has one, perhaps of the latter half of the 8th century, at *Bingley*; but this may not have been a font originally. The rude font at *Burnsall* has also been claimed as Sax., but the ascription of this is doubtful. Of fonts later than Norm., *Fishlake* has a very fine example of the 14th century; whilst that of *Barnby Dun* probably belongs to the close of the 13th century. Fonts with inscriptions are very uncommon, but instances occur at *Featherstone*, *Bolton-by-Bowland*, *Chapel Allerton*, *Rothwell* (1662), *Birkin* (1663), and *Ackworth* (1663) (the last three Restoration). Other Restoration fonts are found at *Ecclesfield* (1662), *Kippax* (1663), *Hartshead* (1662), *Batley* (1662), *Sandall Magna* (1662), *Bramhope*, and *Wakefield* (1661). *Chapel Allerton* has a very rare example of a Carolean font, made just before the outbreak of the Civil War (1637). *Edlington* has an Elizabethan font (dated 1599) that is interesting for its retention of Gothic feeling. *Emley* has a strange, post-Gothic font, but unfortunately I cannot date it. *Bolton-by-Bowland*, *Cowthorpe*, and *Featherstone* are heraldic; whilst *Kildwick* and *Waddington* (both late examples) exhibit the instruments of the Passion. *Ferry Fryston* and *Penistone* are remarkable for the possession of fonts the carving on which is only partly completed.

DESCRIPTION OF PLACES IN WEST RIDING OF YORKSHIRE ARRANGED ALPHABETICALLY

NOTE.—The position of any place can be readily discovered from the map on the fly-leaf, which contains the names of the railway stations. If the place has no railway station, the rough distance of the nearest railway station on the map—not necessarily the nearest available station—as measured in a bee-line, is given as a guide.

The following architectural abbreviations are used throughout: Sax. = Saxon; Norm. = Norman; Trans. = Transition-Norman; E.E. = Early English; Dec. = Decorated; Perp. = Perpendicular.

Aberford (3 m. N.N.W. of Mickleton) church has been mostly rebuilt, with the exception of the very early Norm. tower. The ancient ascription was to St Richarius, or Recarius (II. Y.A.J. 184), who founded the French abbeys of St Riquier and Forest Montier and died c. 645 (Butler, IV., 277). He must not be confused with St Richard of Chichester (d. 1253), who figures still in the English calendar.

ACASTER MALBIS (1¾ m. E.S.E. of *Copmanthorpe*) had received its second name from the Malbys family as early as the time of Kirkby's Inquest (1284-5). The village lies pleasantly on the banks of the *Ouse*; but the church is a quarter-of-a-mile to the N., and solitary among the fields—so solitary, indeed, that it is recorded of Archbishop Sharp (1691-1714) that he used frequently to retire hither alone from the neighbouring Palace of *Bishopthorpe*, and here "made the little porch his oratory, where he solemnly addressed and praised God." (Newcome's "Life," II., 78).

Acaster Church is a small Dec. structure of singular

curiosity and interest. Cruciform, and without aisles, it possesses no tower, but only a little spirelet in the middle. It should be compared in this respect with the roughly contemporary church of Dunsfold, in Surrey, in which "there appears to have been no provision in the original design for any tower" (*Surrey Archaeological Colls.*, xiii. 2). The windows are all square-headed, and "widely splayed externally as if reversed in their insertion in the walls"—a feature that is probably unique (IV. *Rel.*, N.S., 42). Notice: (1) Not less than six brackets in the Sanctuary. (2) Piscina in the E. wall. (3) On the S. of the Sanctuary—effigy of a recumbent, cross-legged knight, in chain armour. The shield bears the arms of Malbys; and this is supposed to be the effigy of Walter de Malbys, who possibly built, or reconstructed, the church (*ib.*). (4) On the N. of the Sanctuary—cross fleury in relief. (5) In the floor adjoining—incised cross fleury. (6) Piscina in S. transept. (7) Also in this transept—large grave-slab against the wall, with the arms of (?) Northfolk and (?) Dawnay. Round the rim: *Orate (pro animabus Dom[ini] Nicholas) Norfolk de Naburn Armigeri, qui obiit mense Decembris anno D[omi]ni MCCC. . . . (et Elene ux[oris] eius).*[1] (8) Piscina in N. transept. All these piscinae are similar, and no doubt contemporary

[1] The words in curved brackets are illegible, or perished, and the deficiencies have been supplied from Drake (p. 384). It is curious, however, that Drake should, in his turn, omit the words "Naburn armigeri"—perhaps, in his day, they were hidden by a pew. He also reads "Novembris" instead of "Decembris." The imperfect date cannot have been later than 1318, in which year we find licence granted to Thomas de Northfolk to establish a chantrey in the church of St Mary, Castlegate, at York, among other purposes, to pray for the souls of his father, Nicholas, and his mother, Elena (C.P.R. *sub ann.*, p. 225).

with the church. (9) Old chest in the same transept. (10) Old carved pulpit. (11) Traces of wall painting on N. of nave. (12) Plain circular font, probably Dec. (13) Blocked N. nave door. (14) Considerable remains of old glass in three of the chancel windows —among them (?) Percy. (15) Blocked "low-side" window in normal position. (16) Similar "low-side" opposite. Both these openings are extremely interesting, and probably contemporary with the church. Each is rectangular in shape, that on the N. measuring roughly 15½ in. in height by 4½ in. in breadth at the actual opening, i.e., irrespective of the splays. This window retains two hinges, the position of which indicates that the shutter that once hung on them must have occupied a position, roughly, in the middle of the thickness of the wall. Traces remain of barring. The window on the S. is roughly about the same size; retains its top hinge certainly, and possibly its lower; and is barred. There is a sketch of one of these apertures, with sections, but with no description, in XXIII. *Archaeologia Aeliana*, N.S., 51.

Ackworth has a modern Dec. church (*open*), with an old Perp. tower. The chief object of interest is the inscribed Restoration font; *Baptisterium bello phanaticorum dirutum denuo erectum. Tho. Bradley, D.D., Rectore, H.A.T.C. Gardianis*, 1663. In the vestry is a wall monument to this Thomas Bradley (d. 1673), who was chaplain to Charles I. Here, too, is an ancient chest. In the village is a cross, not far from the church, but it seems to be wholly post-Reformation.

Acomb, now practically a suburb of York, has a rebuilt church (*open*) of no interest. A window on the E. of the N. transept has the arms of Charles II.

Addingham, Long, is a small, semi-manufacturing village, pleasantly placed in the green valley of the *Wharfe* between *Ilkley* and *Bolton.* The tower and S. side of the church were completely "classicised" in the middle of the 18th century; but the N. side has been left untampered with, as also have the nave arcade (on the N.), the arch to the N. chapel, and the chancel arch. The N. windows and arches seem to be late Perp.—the latter without capitals, but with four-centred arches. On the face towards the nave of the first column from the E. are the arms of Vavasour, the patrons of the church in the 16th century (Whit., II. 292). Notice, also, on the N., a roof corbel on which is repeated this same fesse dancetty, though in this case in conjunction with other insignia that I cannot attempt to elucidate.

ADEL, though only $4\frac{1}{2}$ miles in a bee-line from the centre of *Leeds,* is at present delightfully rural. The little Norm. church (*open*), moreover—placed in a grave-yard of quite unusual size—is one of the most interesting in Yorkshire—second in value, I think, to *Birkin,* but otherwise unrivalled, at any rate in the W. Riding, as a small, enriched example of the aisleless nave and chancel plan, almost untampered with by later alterations. The bell turret, however, is modern reconstruction, as are also the E.[1] and W. windows; whilst two Perp. windows were inserted in mediæval times on the S. of the nave, and one Dec. on the S. of the chancel. This last, I think, can hardly be claimed as a "low-side," though the point might perhaps be argued (See XIII. J.A.A., N.S., 105). Notice the magnificent S. door-way. This is slightly projected underneath a gable so as to form a

[1] The old Perp. E. window is now built in on the E. of the modern vestry.

kind of shallow porch—a somewhat rare contrivance that occurs again in this neighbourhood only in the W. and N.W. door-ways of *Kirkstall*. In the pediment is a seated figure of Our Lord, with the four evangelistic symbols on each side of Him—St Matthew and St Luke to His right; St John and St Mark to His left.[1] Above is the Paschal Lamb, the emblem of the Baptist, the dedication saint of the church. Unhappily all this carving is much decayed. Inside, the chief object of interest is the beautiful chancel arch, the elaborate sculpture of the imposts of which has been the subject of much symbolical mysticism (XX. A.A.S.R., 63). On the N. capital we have clearly: (*a*) a centaur[2] shooting a dragon, whilst another dragon is biting his tail; (*b*) two interlacing monsters—dragons, or lizards; and (*c*) a Baptism of Our Lord. On the S. we have also clearly: (*d*) a Descent from the Cross; (*e*) the same interlacing lizards; and (*f*) a knight on horseback attacking some kind of beast. Notice the very plain, shallow, octagonal font. The base of the latter seems new. The S. door has a remarkable knocker of the kind of those at Durham Cathedral and at All Saints, Pavement, York.

ADLINGFLEET (1½ m. N. of Fockerby) is a very small village, placed in the last extremity of "Marshland" that here runs down to the Lincolnshire border. The church is a 13th-century structure of quite unusual interest, and one of the most beautiful in York-

[1] Mr Romilley Allen sees also in these symbols a reference to Revelations (I. Rel. N.S., 91).

[2] There is a centaur again on the outer W. capital of the Trans. S. door-way at Barfreston, in Kent, and also on the Norm. font at Darenth, in the same county

shire.[1] The lower part of the tower is no doubt contemporary, but the top is Perp. addition. Most of the original windows have vanished, but a small lancet still remains on the N. of the N. aisle, and there is also, if I recollect rightly, a blocked lancet at the W. of this same division. There is also a kind of transept, in the S. end of which is a plain 14th-century window. The clerestory of the nave is Perp. Notice: (1) Altar-tomb, with recumbent figure, at the E. end of the N. aisle. The shield exhibits the arms of Haldenby. On the N. face of this monument are shown eleven kneeling sons and four daughters; on the wall above are the following verses, of singular curiosity and interest:

Franciscus iacet hic Haldanbi, heu! morte pe(remptus),
Armiger, eternus servus ubique Dei.
Corpus terra tenet, sed spiritus omnipotenti
In celis Domino cantat Hosanna pium.
Qui legis aut cernis versus audisve viator
Istos sis anime tu bonus usque mee:
Non petit hic aurum, gemmas, aut munera magna,
Mente Pater Noster tu recitato pia,
Ave nec pigeat, Maria te dicere pro me:
Sic mihi, crede mihi, maxima dona dabis.
Hos versus quisquis capiat abolere malignus
His tandem factis premia digna ferat.

(2) On the floor close by—slab, with two incised crosses with shields across their stems, and with bases built up of separate steps (not separate stones, as at *Tickhill*). I had time to copy only a few words of the inscription (if more, indeed, be legible): *Hic iacet Robertus H . . . qui obiit . . .*; but this is said to be the monument of Robert de Haldenby

[1] In Allen's "History of Yorkshire" (iii. 233) it is described as "a small humble edifice, with no monuments requiring notice"!

(d. 1399). (3) Piscina. (4) On S. of chancel—altar-tomb, with the recumbent figure of a woman. (5) On the wall near—brass inscription to Charles Egmonton (d. 1569). (6) Octagonal, cup-shaped font. (7) S. door-way, with zig-zag ornament. This looks more like Trans. than the rest of the structure, but is pointed, and possibly contemporary. (8) Over the outer door of the porch (S.)—three mutilated carvings (probably Perp.).

Adwick-le-Street is so-called, in contradistinction from *Adwick-upon-Dearne*, by reason of its situation near the Roman road that ran northward from *Danum* to *Legeolum*. The Church (*open*) has apparently been evolved from an early aisleless Norm. nave and chancel—first by the addition of a N. chapel in the 13th century; next by the rebuilding, or redressing, of the nave in the 14th century; and, lastly, in the Perp. period by the addition of a late Perp., or Tudor, N. aisle,[1] and of a Perp. W. tower. Of the original fabric there still remains the S. door-way; a blocked, circular-headed window (visible externally) on the S. of the chancel; and possibly the two circular-headed sedilia. Notice: (1) Square piscina, with projecting bowl. (2) On the middle of the three steps that lead up into the basement of the tower—incised cross fleury. (3) Two-light window in the normal position for a "low-side," and prolonged farther towards the ground than the rest of the windows on the S. of the chancel. Each light has a shouldered head—perhaps it is 13th century. (4) Altar-tomb under one of the two arches between the chancel and its N. chapel. This has an alabaster

[1] The arcade, I suppose, is contemporary, but it really might be any date, and possibly belongs to an earlier aisle that has since been reconstructed.

slab on which are incised the figures of an Elizabethan knight and his dame: on him appear the arms of Washington, on her, of Anlaby. Below are twelve kneeling children, with their names inscribed above them (top row, from dexter to sinister): Phillype; Rychard; [boy]; Frances; Ihon(?); (bottom row): [girl]; [girl]; [girl—? Mercie]; Francis; [girl]; [boy]. Many of the names have now almost disappeared.[1] On the S. side is Washington impaled with Anlaby. Round the rim: *Hic iacet Jacobus Washingtonus, Armiger, dominus de Adwycke-super-Stratam, et Margarita uxor eius, filia Johannis [Anlaby], armiger, qui septem filio (rum et quinque) filiarum parentes fuerunt.* By the lady's head is a further inscription: *Obiit a[nn]o (aetatis) suae* 36 *A[nn]o D[omi]ni* 1579; by the man's: *Obiit a[nn]o aetatis suae* 45 *A[nn]o D[omi]ni* 1580. Between their heads appears Washington impaling Anlaby; on the N. side of the tomb, Washington alone. In the little vestry at the E. end of the N. chapel are a couple of altar-tombs, but it was too dark to read their inscriptions at the time of the writer's visit. On the S. side of the churchyard are the remnants of an ancient cross. The tower is picturesquely clad in ivy.

Adwick-upon-Dearne (1¼ m. N. of *Mexborough*), though built on the coal measures, is a curiously rural and untouched village. The humble, unrestored little church is pink-washed, mouldy, and not worth a visit. It retains, however, its original aisleless ground-plan, and is Norm., or Trans., with a very small chancel arch of the plainest type, and three Norm. " slits " in the chancel. There is also a Tudor,

[1] For the engraving of the children's names this slab should be compared with other examples at *Ripley*, *Sprotborough*, and *Bolton-by-Bowland*.

or later, window in the normal position for a "low-side," but I do not imagine for a moment that this is its character. In fact, a similar window occurs on the N. of the nave. Notice the cup-shaped font.

The *Aire*, rising in magnificence at the foot of *Malham Cove*, preserves a rural character on its immediate banks as low as *Keighley*, or lower; but no river in Yorkshire, unless it be the *Don*, is doomed to deeper ultimate degradation than this unhappy stream, which, stained to unnatural colour, and polluted with every form of filth, even before it approaches *Leeds*, flows finally through that murky city in a course that reminds one—as seen, for example, from the viaduct on the rail to *Arthington*—of a Circle in Dante's Hell. Below *Leeds*, it is true, the river soon escapes from the colliery district into a country which, if plain, is profoundly rural; and nothing can be more old-world than its course through the Dutch-like flats of *Templehurst* and Rawcliffe. Nothing, however, can cleanse its inky waters save final immersion in the German Sea.

Airedale is that part of the valley of the *Aire* that lies between *Skipton* and *Leeds*, a distance of some twenty-five miles. The upper waters of this river flow down Malhamdale—a name, perhaps, now seldom used; whilst at *Gargrave* the stream threads a broad vale that is really outside the mountains altogether. Below *Skipton*, however, it plunges into a comparatively broad, but well defined, valley that continues as far as *Leeds*. Airedale is now terribly polluted by mills, though there are still many pretty scenes as low as *Bingley*. At no time, however, can it ever have ranked with the great scenic valleys of Yorkshire.

ALDBOROUGH (1 m. S.E. of *Borough Bridge*), though now only a small, rather picturesque, village is a

place of great historical concern as the site of the important Roman city of *Isurium*, which is given as 17 m.p. from York in the first, second and fifth Antonine Itineraries (*Mon. Hist. Brit.*, xx. xxi.). Unlike, moreover, most sites of vanished Roman settlements in Yorkshire, the place retains Roman relics still *in situ* ; and the visitor has here the strange experience of finding a tessellated pavement still doing duty for the floor of a back-room in a small, thatched, red-brick cottage. *Isurium*, it must be borne in mind, was eminently a Roman city—not merely a military station like *Borcovicus* or *Cilurnum*, or others along the Wall. Hence its shape is at once more irregular, and its size much greater, than we find at the camps at Housesteads or Chesters. Roughly, indeed, it forms a parallelogram, of greater length from N. to S. than of breadth from E. to W. ; but there is a very remarkable return in the middle of the N. face, not very far from the supposed site of the N. gate, that is not very easy to account for. Leland reports briefly that the place was "waullid, whereof I saw *vestigia quaedam, sed tenuia*" (I. 94). It is likely that these vestiges are now become yet more exiguous : there are still, however, some considerable remains.

In addition to the walls the following Roman remains may still be examined *in situ*. (1) In a house opposite the church (called the Old Manor House) is a very perfect tessellated pavement, still serving as the floor of a back-room. Here also are preserved a Roman miliary stone and some other *tesserae* in frames. (2) Higher up the village, in the garden behind another cottage, are the remains of a Roman *basilica*. "It is a building 52 ft. in length, 12 ft. in width, and has had an

apsidal end. Formerly it has been 24 ft. wide, but only half the building remains. . . . We first enter a vestibule, 9½ ft. long and 12 ft. wide. . . . Remains of a wall 2 ft. thick divide this room from a hall 39 ft. long, including the apse. Across the top are the bases of two pillars which have helped to support the roof" (XII. Y.A.J. 423, 424). This building retains much of its pavement, and in one part remains the portion of a figure having at the side of it the single word, in Greek characters, ἐλπαων. (3) In the garden at the back of the Aldborough Arms Inn are two other pavements, also *in situ*, and quite the finest at Aldborough. One of these, in the centre, has a lion under a tree. Many Roman remains, it should be added, are preserved in the *Museum Isurianum*, in the grounds of Aldborough Manor, as well as some fragments of a pre-Conquest cross. Aldborough church (*open*) is of some size and interest. The nave and aisles, and chancel arch, were built in the 14th century, though the S. aisle is said to be almost wholly modern reconstruction (IX. Y.A.J. 164); but the chancel, clerestorys, and stumpy W. tower have been added in Perp. The nave and aisles, with their flat roofs, are distinctly interesting. Notice: (1) Old oak reredos and panelling in the sanctuary; also the altar-rails. The panelling "is partly 16th-century work and partly of later date, and appears to have been derived from various sources—the chief part having been brought from Thornton Bridge Hall (*ib.* 169). (2) Piscina niche. (3) Old wood carving on S. wall of chancel, exhibiting Daniel in the lion's den: it is said to belong to the 14th century (*ib.*, 169). (4) Old chairs in chancel and sanctuary—two of the former dated 1633 and 1676. (5) Pulpit, probably of the 17th

century, but incorporating old mediæval panels—part, it is said, of the ancient rood-screen (*ib.* 170). This is one of the three or four inscribed pulpits of the Riding: *Pasce oves, pasce agnos.* (6) Beautiful old glass in the four N. windows, and in the E. window, of the N. aisle. The canopy work seems 14th century; and this glass is no doubt contemporary with the aisle. Notice the richly diapered background of oak leaves and acorns, and the border of castles and covered cups (Cf. *Dewsbury*). Unfortunately this glass has been much tampered with, especially the E. window—perhaps the least altered window is the second from the W., which alone retains the original coat-of-arms in its head. (7) Incised slab against the N. wall of the N. aisle—the inscription and shield at the base of the cross fleury are very curiously upside down: *Orate pro a[n]i[m]a Willi [elmi] Aldbu(rgh), armig[er]i, qui obiit xv. die April(is) anno D[omi]ni mill[es]imo CCCLXXV.* The stone seems to have been pared down on at least one side, and some of the letters have almost gone. It exhibits the arms of Aldborough. (8) Piscina in N. aisle. (9) On N. wall—monument to William Aldborough. There is no date of death, but he is known to have died in 1627-8 (XVI. H.S. 3 n.). (10) On floor of N. aisle—large, black slab, with indents of a large cross with a fructed stem, of five shields, of four corner emblems, and of a rim inscription. (11) On N. wall of N. aisle—large brass figure of a knight in plate armour. The figure stands on a bracket round the edge of which is engraved; *Will[ielmu]s de Aldeburgh.* This "is an excellent example of the work of the early local school and of the gradual growth of plate armour; it is also interesting as being the latest example of a figure bearing a shield." (XVII.

Y.A.J. 263.) The brass is dated by Mr Mill Stephenson c. 1360. (12) Built into the E. wall of the vestry —statue of Mercury from the Roman *Isurium* (IX. Y.A.J. 164). (13) On the S. of the churchyard—large grave-slab, with the bust of a man or woman in a circle at the top, which seems to be mediæval.

In the village, near the church, is an old cross that looks of composite character, and is doubtfully pre-Reformation. The wooden stocks on the village green are among many still preserved in this Riding.

Allerton Mauleverer has a kind of cruciform church, with a central tower—portions, perhaps, are 14th century, but the bulk is "church-warden"; and the whole is terribly in need of restoration. The E. window is Perp., and the nave-arcades have no capitals. Notice: (1) Very interesting hammer-beam roof in the nave. (2) Glass in the E. window ((?) 17th century), with a "prospect" of the "church-wardenised" church. (3) In the N. window of the N. transept—Mauleverer, on a canton (or quarter) argent a hand gules. This achievement is mentioned neither by Glover nor Dodsworth. (4) On the floor of this transept—alabaster recumbent figures of a man and woman. In Dodsworth's time, apparently, the monument to which these effigies belonged was still perfect ("Ther is in this quyer an ancient monument of alabaster with the portraitures of a yong man and a woman lying by him" (Y.A.S., R.S., xxxiv. 102); but even then there was no inscription. Probably this was a tomb of the Mauleverer family. (5) On the same floor—two wooden recumbent figures, both of them cross-legged, though the legs of the larger have mostly perished. Doubtless these, too, are Mauleverers. (6) On the same floor—rectangular brass plate with figures of Sir John

Mauleverer, Knight (d. 1400), and his wife, Eleanora (Midelton). This is "A curious and early instance of a quadrangular plate. . . . To the pointed bascinet is attached a movable vizor, much resembling in shape the beak of a bird. Examples of this form of vizor are common in the illuminated manuscripts of this period, but rarely occur on brasses or monuments." (XV. Y.A.J. 3.)

The Mauleverers held land at Allerton at the time of Kirkby's Inquest (1284-5) as mesne tenants of the Bruce family (XLIX. S.S. 46): they were not there at the time of Domesday.

This place was formerly the site of an alien priory that belonged to the Abbey of Marmoutier, near Tours. Probably it was founded by Richard Mauleverer, who certainly gave it the parish church in, or before, the reign of Henry II. (Dugd. vi. 1028). On the dissolution of the alien priories by Henry VI. it was valued at £4, 13s. 4d.

ALMONDBURY, though only about 1½ m. distant from the centre of *Huddersfield*, and though now connected with that town by tram, is still in the main an old-fashioned village. Notice the fine old timbered house that stands across the lane to the S. of the churchyard. Amondbury Church (*open*) seems almost wholly late Perp., and is quite a good example of its period. There occur, however, two grouped lancets on each side of the Sacrarium that possibly are fragments of an earlier, 13th-century building.[1] The composition of the E. end is probably

[1] There is a clear break in the masonry, visible in the Kaye Chapel, between the N. pair of lancets and the structure to the W. of them. For the E. end, *cf.* the E. ends of *Thornhill* and *Sandal*, and the W. end of *Church Fenton*. The E. end of *Elstow* Priory church, near *Bedford*, if I recollect rightly, has three contemporary windows—one above the other two.

unique: a small Perp. E. window, with two smaller, very plain (?) Dec. windows—one on each side of it—and with a fourth, very small, quite featureless light in the apex. The chancel is very dark. Lack of sunlight, too, apart from other difficulties, will probably prevent the visitor, on most ordinary occasions,[1] from reading the very remarkable verses—to be compared with those on the screen at *Campsall*—that are sculptured round the roof-plate of the nave.

Thou man unkynd | Have in thy mynd | My blody face: | My wondys wyde, | On every syde, | For thy trespas. |

Thou synnar hard, | Turn hederward, | Behold thy Savyor free: | Unkind thou art | From me to dep[ar]t; | And mercy I wold gra[n]t ye. |

For loue of the | The Jywss smear'd me | W[i]t[h] schourguos kyne and ssharp; | W[i]t[h] a crwn of thorn | My hed all to-torn; | Wyth a speyr they therlyd My hart. |

Wyth naylys tre | They naylyd Me | Fast both foyt and hand: | For thy trespase | My pasyon was | To rede the from fende |

Penne canott wrytt, | Nor ma[n] indyytt, | Paynes that I had: | So thoro mad | My body bloo | W[i]t[h] wonds both larg and long. |

Thou doys Me mor dire | When thou doth swer | Be mehere of My body, | Then the Jwyss did | That speyll my blod | On the mont of Cauere. |

Qwurfor, pray the, thy | Sweryng lay by: | Dred God afteryn. | Yf thou wyll do so, | To hevyn sall thow go, | Amang angels to syng. |

[1] Such was the fate of Sir Stephen Glynne when he visited Almondbury Church in January 1855 (XIV. Y.A.J. 344). I print the verses from Loid., i. 327.

At the W. end: *Geferay Daystn was the maker of th[is]*. At the E. end: *Anno D[omi]ni MCCCCCXXII, I. H. S.*[1] Dr Whitaker calls the roof itself—it is almost flat—"one of the handsomest and most ornamental I have ever seen." ("Loid.," i. 327.) Notice: (1) Two large iron-bound chests, one at the E. end of each of the two aisles. (2) Restored Perp. rood-screen—also, restored screens across the N. and S. chapels. (3) Plain, octagonal font, surmounted by a very handsome post-Gothic canopy—yet it is not in detail Jacobean. (4) Floor of nave, which slopes from W. to E.[2] (5) E.E. piscina, with shelf. It seems quite new, but was possibly restored with the 13th-century window that adjoins it. (6) On N. wall of chancel—brass inscription to Nicholas Fenay (d. 1616). (7) On same wall—brass inscription to William Fenay. This is much worn, but the date 1619 is still legible. (8) "Jacobean" pew on N. of chancel; *Adauge mihi fidem, Domine, et inclina cor meum in testimonia tua.* (9) In the N. (or Kaye) chapel—beautiful restored glass in two of the windows: (i) In the E. window are figures of SS. Elizabeth, John the Baptist, and Helena. At the top are Kaye, Kaye impaling Lacy, and a third achievement that seems a patchwork. Above the figure of the Baptist remains: *Ec[ce] Agnus Dei qui tollit peccatum mundi.* At the bottom are groups of kneeling figures that no doubt represent donors. This window has exquisite tabernacle work, and dates from the 15th century.

[1] Hence we get incidentally the date of the bulk of the church. Other inscriptions exist on the roof-plates of W. Riding churches at *Darton* and *Wragby*.

[2] Churches with sloping floors are perhaps not very uncommon. Another good example is at Simonburn, in Northumberland; but the most striking is St David's Cathedral.

(ii) A window on the N. of the chapel has figures of SS. Barbara, Anne (with the Virgin) and Margaret. Above St Anne: *Parvulus enim natus est nobis.* At the bottom is the Kaye motto: *Kynne Kynde Knawne Kepe.* This window seems to be earlier than its companion. (10) Against the pier on the S. of the chapel—incised stone figure of a knight, with rim inscription: [*Here resteth the body of Arthur Kaye de*] *Wodsome Esquier, who dyed the* (*?*) 10 *of October, in A*1° *D*[*omi*]*ni* 1574, *w*(*ho*) *marie*[*d for his wife*] *Beatrix the* [*dau*]*ghter* (misplaced and inverted) [*of*] *Mathew Wentworth of Bretton Esquier, and by her had ishew John, Georg, Mar.* . . . On the dexter side are the arms of Kaye; on the sinister, Kaye imp. Wentworth. (11) Four old staves (one dated 1702). (12) Heraldry on roof corbels in N. aisle (from W. to E.): (i) Plain cross; (ii) ? ———; (iii) Two bars; (iv) Kaye. The rest have disappeared. (13) Interesting corbel heads to roof in S. aisle. (14) (?) Stoup in porch (S.). (15) Good Perp. W. tower. (16) Stone stocks in S.W. corner of churchyard. Even the wooden top piece remains (17). Here also are the stone uprights of two other pairs of stocks—carved, and one of them initialled and dated 16—. (18) Two crosses fleury at E. exterior of church.

A mile or so to the W. of Almondbury village is Almondbury Castle Hill, crowned by an enormous Victoria Diamond Jubilee Tower that is almost as conspicuous as the Wallace monument on the Abbey Crag at Stirling. The top (but a little below the brow) is surrounded by a deep, rudely oval fosse, with the earth thrown up on its outer edge, and with traces of a second rampart on its inner (best seen at the N.W. corner). This was probably a British hill fort; but a quadrangular enclosure with rounded corners seems

afterwards to have been formed in it that may possibly be due to the Romans. In mediæval times the Lacys had a castle here, but nothing of this remains.

Alum Pot (2½ m. S.S.E. of Ribblehead Stat.) is the Ordnance Map spelling of the cavity called Hellen Pot by Howson in 1850. This is one of the deepest and most striking of the strange *Craven* "pot-holes," and was also one of the earliest to receive notice and exploration. The first successful attempt to reach the bottom appears to have been made in 1848 (Howson, 78). When the writer first visited Alum Pot, in 1888, in the fast gathering dusk of a summer evening, there still remained across the cavity the beams of an old wooden bridge, or perhaps the balks of timber that are mentioned in Banks' "Walks in Yorkshire" (1866); but these had entirely disappeared at the date of his second visit, in 1898. Apart from its curiosity, there is now little to be gained by the ordinary traveller in visiting the top in dry weather—there is nothing to be seen save the yawning mouth of a vertical shaft on the level of the moor, down which it is impossible to look. In time of rain, however, when the beck is full of water, its sudden swallowing up in this unsuspected cavity—this unexpected plunge into impenetrable blackness of a copious cataract, the bottom and depth of which are invisible—is not without a certain fascination.

Anston, S., has a small church with a Perp. W. tower surmounted by a short octagonal spire. The bulk of the building is very charming Dec., though an earlier Trans. N. arcade has been incorporated into the present structure. The piers of the S. arcade are constructed of four-clustered, filleted shafts; and most of the windows are modern restoration. Notice: (1) Three sedilia, probably

Perp. (2) On S. wall of chancel—brass inscription (with arms) to Mrs Mary Hutton (d. 1662), "daughter and heretrix of William Peigham." (3) Very curious recess at E. of this aisle—can it have been a reliquary, or treasury, behind the altar? (4) Double piscina in S. aisle. (5) Plain tomb-niche on S. of this aisle. Placed in this is now the head of an exquisite canopy. (6) Similar niche on N. of N. aisle. Placed in this now, but edge upwards, is the recumbent figure of a man in civilian costume. On the left side is the much smaller figure of a woman. The whole composition is remarkably strange, but the detail is now much mutilated. It should, however, perhaps be compared with the monument in *Kellington* churchyard. Built into the S. exterior of the S. aisle, to the W. of the porch, is a fragment of grave-slab bearing a trumpet, as occurs at *Dewsbury*.

Ardsley, E.—The church (*open*) has been rebuilt, but retains an early Norm. S. door-way, with cushion capitals. The two beakheads built into the middle of the chevron moulding are obviously not *in situ*. Note: (1) Restoration font, dated 1663. (2) Brass inscriptions on floor: (*a*) Henry Shaw (d. 1713); (*b*) Elizabeth, wife of Henry Elmsall, Curate. She d. 1725.

ARKSEY has a most interesting and picturesque little church (*open*), the leaded roofs of which give it, though small, almost an air of distinction. Originally this was an aisleless, cruciform Norm. structure, as testified still by the traces of a window, on the W. of the N. transept, that is cut by the later Trans. arch to the aisle. Three Norm. windows—the middle one the taller—also remain, with a vesica above them, at the E. end; as also traces of two others on the N. and S. of the chancel. Subsequently, as will be

gathered from what has already been said, a N. aisle was added to the nave in the Trans. period; and the present tower arches were apparently built at the same time. The Trans. tower, surmounted by a short stone spire, has extremely interesting belfry windows—two lancets, divided by a shaft, with a vesica piercing the tympanum. Above all is a circular-headed arch. This early, and very unusual, anticipation of plate-tracery should be compared with the similar Trans. example at Riccall, and the E.E. example at Sigglesthorne—both in the E. Riding. The S. aisle is perhaps Perp.; the S. chapel looks a later Tudor addition; and the N. chapel, though apparently added in the 14th century—witness its plain Dec. E. window—has also two Tudor windows on the N. Externally the effect of these chapels is very strange, that on the N. being shorter than the chancel, and that on the S. projecting beyond it. The S. porch is probably late Perp., and exhibits three coats-of-arms: (*a*) Fitzwilliam; (*b*) and (*c*) Windham impaling two other shields. Notice: (1) Fragments of old glass in several of the windows—one has an M (for Mary) crowned. Another, on the N. of the N. aisle, has a number of shields: (*a*) Fitzwilliam; (*b*) Tibetot; (*c*) Furnival; (*d*) Henry, Earl of Lancaster (d. 1345).[1] (2) Beautiful Jacobean pulpit and sounding board. (3) 17th-century pewing. (4) Octagonal font. (5) Screen in S. chapel. (6) Trefoiled piscina. (7) Sedilia, formed by a short stone bench with elbows. Similar benches occur at *Campsall* (also with arms) and *Burgh Wallis*—both in

[1] England with a bendlet azure. So Hunter (i. 328). My own note gives the field as argent, but doubtless this has faded from gules.

this neighbourhood—but I am not sure that this at Arksey is old.

Across the lane, to the W. of the church, is a charming little group of almshouses, surrounding three sides of a square, and adjacent to these is a picturesque school-house. Arksey, at the date of the writer's visit (27th March 1907), was still a pleasant stone-built village, not far from the banks of one of those curious water-logged pits that are common on this part of the magnesian limestone.

Armthorpe (2½ m. S. of *Barnby Dun*) has a small Trans. church—aisleless till a recent enlargement. Notice: (1) Chancel arch of the simplest and plainest type, although the capital to the S. has a little carving. (2) Piscina. (3) Bracket arch across the nave towards the W. end. (4) Plain Trans. S. door-way. (5) On N. of modern vestry—small, barred, rectangular window. Can this have been an ancient "low-side" which was formerly on the N. of the chancel.

Arncliffe (7 m. N.W. of Grassington) is beautifully situated "in the deep fork of Ammerdale," but contains hardly anything of interest. Only the tower of the church (*open*) is old, and there is nothing to see inside.

Arthington is pleasantly placed in the green valley of the *Wharfe*, at the northern extremity of the great *Bramhope* tunnel. Here was a small house of Cluniac nuns, said in an award of the reign of Henry VI. to have been founded by a certain "Peeres [i.e. Peter] of Arthington." (Dugd., IV. 520, *Num.* i.). The exact date of foundation is unknown, but it was probably towards the close of the 12th century, one of its earliest benefactors being that Alice de Romille who founded *Bolton Priory* in 1186 (*ib.*,

Num. iii.). The house was surrendered by Elizabeth Hall, the last Prioress, on 26th November 1540. She received a pension of £5, which she still enjoyed in 1553 (Willis, 265). Pensions were also granted at the dissolution to ten other nuns, one of whom, Elizabeth More, was apparently dead in 1553. The nunnery was valued in the *Valor Ecclesiasticus* at £11, 8s. 4½d. net.

Askham Bryan (1½ m. N.W. of *Copmanthorpe*) has a small Trans. church, which much resembles its neighbour at *Askham Richard*, and is probably roughly contemporary. The E. end still retains its three, very tall, narrow "slits," which have shafts on the interior splays, and an interesting vesica above. The best feature, however, is the outer door-way of the porch (S.), which is very fine Trans. Altogether Askham Bryan presents a very complete example of the small Trans. country church of the end of the second half of the 12th century. The pulpit is perhaps Jacobean.

Askham Richard (2 m. W.N.W. of *Copmanthorpe*) has a small Trans. church (*open*), restored and partially rebuilt c. 1878. Notice: (1) Good Trans. S. door-way in very perfect condition. (2) W. door-way of the little vestry—formerly the N. door of the nave. This is supposed to be Sax., and the stones are of the same thickness as the wall. (3) In the porch (S.)—remarkable, flattish stone, with a serpent round the four sides, possibly also Sax. (4) Against the interior W. wall—ledger stone to a former vicar, Richard Sowray (d. 1755). (5) Against the same wall—portions of former Jacobean pulpit and pewing. (6) Outside the S. door—large stone coffin, with a coped lid, said to have been found about forty years ago in a field in the neighbourhood. It is probably Roman. The writer is informed that there are also two old

sepulchral slabs under the Communion Table, one of which has a chalice and paten, but neither of these is visible.

Askham Richard—so called in distinction from its neighbour, *Askham Bryan*—appears as W. Askam in Kirkby's Inquest (1284-5) (XLIX. S.S. 26). In Allen, (I. 472) it bears the alternative title of "Little."

Aston (2 m. E. of *Woodhouse Mill*) is a pleasant, stone-built village, bordered by collieries, but not de-ruralized. The nave arcades of the church are Trans., with circular-headed arches; the aisles, however, were probably rebuilt in the late Dec. period (the N. perhaps is now quite modern reconstruction); and the W. tower is Perp. Notice: (1) Monument, on N. of Sacrarium, with four kneeling figures. The inscription begins: *Ad conservandam memoria*[*m*], etc., but most of it is now more or less hidden by hot-water pipes—a strange way indeed of preserving the memory. (2) On S. of chancel: wall monument to Sir Francis Fane (d. 1680), and his wife, Elizabeth (d. 1669). (3)? Blocked hagioscope from S. aisle. (4) In this aisle: trefoiled piscina. (5) In same aisle: glass shields in E. window. The setting is possibly 17th century, but the shields themselves are perhaps mediæval. (6) Dec., or Perp., font. This seems to be interesting, but at the date of the writer's visit it was effectually hidden by harvest decorations!

Attermire.—This fine group of rocks adorns the hillside to the left of the romantic bridle-road from *Settle* to *Malham* at the entrance to the upland valley of Stockdale. There is no single crag here of the dimensions of *Kilnsey* or *Gordale*, but the whole assemblage has a kind of accumulative grandeur, and is unequalled in its way in the county.

Austerfield (¾ m. N.E. of *Bawtry*) has a prettily

restored little church, which, like that at *Wales*, dates from the earlier Norm. period—witness the chancel arch and good S. door, both of which have cushion capitals. Work of this character is not common in the Riding. Originally the building was aisleless, but subsequently, towards the end of the 12th century, an aisle was erected on the N. of the nave. This has an interesting arcade of three arches, with stiff, rudimentary carving; but the fact that the first pier from the W. is a double respond suggests that the arch to the W. has been subsequently added, though probably not very much later. The aisle itself, however, was afterwards destroyed; but has recently been rebuilt (in 1879). Most of the existing windows are Dec. Notice: (1) Projecting piscina. (2) (?) 17th-century Communion rails. (3) Traces of old (?) lancet on S. of chancel. (4) Very plain, circular font, probably contemporary with the original structure. (5) Good S. door-way with a tynpanum exhibiting a dragon, or whale. (6) Door-way in the N. aisle, probably Trans.

Badsworth (1½ m. N.N.W. of Upton) is a particularly charming and well-kept village, with a good 15th-century church (*open*). The tower is built inside the aisles, and is obviously later than the nave arcades. Notice: (1) Norm. fragments built into the W. end of the S. aisle. (2) Perp. font. Of the grand collection of glass in this church, which had weathered the storms of the Reformation and survived to the days of Roger Dodsworth, now only a few poor fragments remain in three of the chapel windows—among them the arms of Balderstone (or Hertforth),[1] Swillington

[1] Arg. a lion ramp. gules. Hunter (ii. 440) gives this Hertforth, as does also Mr Holmes (X Y.A.J., 264 n. 14), whilst Balderstone is blazoned by both of them: arg.

(with a label of three points ermine), and probably Urswick.

Barden Tower (3½ m. N. of *Bolton Abbey*) is beautifully placed above Barden Bridge, at the exact commencement of the lovely three miles of river scenery that extends from this point down the *Wharfe* to *Bolton Priory*. It was apparently built by the "Shepherd Lord," who came here for retirement from Skipton; but was found by the famous Lady Ann Clifford, Countess of Pembroke, a shapeless ruin when she succeeded to her inheritance in 1643. This lady restored it, as testified by the inscription still over the S. door; but it is now again a picturesque ruin. The Chapel, in a separate block, is a very plain building, not worth the trouble of going inside it.

BARDSEY has a church of considerable interest, though somewhat extravagantly praised by Whitaker. The oldest part is the W. tower—curiously thin for its height—which is certainly pre-Conquest, and is provisionally assigned by Mr Baldwin Brown (ii. 288) to his intermediate, or Danish, epoch of pre-Conquest architecture, i.e. 800-950. As it exhibits distinct traces of a kind of rude gable in the masonry of its W. face (above the later inserted Dec. window), this is possibly an instance of a "porch tower," like that at Corbridge (*ib.*, 146, 151), i.e. of a pre-Conquest tower raised at a later period on the top of an earlier W. porch. The S. face of this tower exhibits two windows

a lion ramp. gules charged with mascles or. Dodsworth, however, who claimed to be descended from the Hertforths, and ought to have known, distinctly assigns the second of these two coats (Ar. on a lyon rampant gu. 9 [? mascles] or) to Hertford in a marginal note (assuming this to be his) (Y.A.S., R.S., xxxiv. 153; X Y.A.J. 264), whilst Burke (who omits Hertforth altogether) gives Balderstone: ar. a lion ramp. purp.

BARDEN BRIDGE

ith balusters, one above the other; the W. and N. ces have towards the top Perp. insertions, with small ncet windows below them. The corbel table and attlements are evidently later additions. At the wo W. corners there is a kind of "long and short" ork; but it is noticeable that the jambs of the tower rch do not display the "through" stones that are ften characteristic of this early style of architecture. he W. ends of the two aisles are flush with the W. face f the tower, but, of course, not bonded in with it.

Next in succession are the nave and N. arcade, hich are somewhat late Norm. (the latter with scal-ped capitals). Later still is the Trans. S. arcade, ith its bell capitals and pointed arches. The aisles nd chapel were afterwards rebuilt, apparently in the 4th century. There still remains, however, a blocked ircular-headed window at the W. of the S. aisle, etween the tower and the square-headed Dec. indow; and traces remain of a similar opening in a imilar position in the N. aisle. Notice: (1) Blocked "low-side" window, in normal position, now looking nto the S. chapel, or vestry. (2) Opposite is a second ?) "low-side," now looking into the N. chapel. The ast is separated from the chancel by a plain four-entred arch. (3) Piscina and three rather curious edilia. (4) Chancel arch of the plain early Norm. ype. (5) Blocked door-ways on N. of both chancel nd nave. (6) Good Norm. S. door-way.

BARNBOROUGH Church is apparently Trans. (nave, N. aisle, lower part of tower, and probably chancel); but the S. aisle and S. arcade seem to have been added n the later Dec. style, and apparently the responds of the N. arcade have been altered, or recast, in the same period. Notice: (1) Old screen at W. of N. chapel. (2) In the middle of the N. chapel—very

remarkable altar-tomb, covered by a remarkable canopy, and supporting a magnificently preserved oak recumbent effigy, like those at *Worsborough* and *Thornhill*. At the W. end: *Ora pro a[n]i[m]a Parcivalli Cresacre et p[ro] a[n]i[m]a Alicie Cresacre, uxor[is] ei[us]. Est Ave Maria p[ro]x[im]a via duce[re]* [or *duce[ns]*] *celu[m]. Specula i[n] corde culpas a[n]i[m]e. Mala. Fide sis. Bona.* On the S. side: *Exulta, benefac, simull de fine memento. Cu[m] coronati pesimi robor(ati) ludus et vanu[m] iurare subver(si)o prope. Ex fide ficta lapsus in eccl[es]ia. Ex (periurio) legu[m] (con)fusio. Ex cupi[dita]te et suparbia divisio. Ex thesauro i[ni]micor[um] p[rae]da. (Qui) o[mn]ia velle voluit, et cu[nc]ta me[n]te determinavit iam lapide concluditur.* On the N. side: *Miserere mei, D[omi]ne, du[m] veneris iudicare se[cu]l[u]m cu[m] iusticia, qu[on]i[am] iusti[ci]a[m] tua[m] dilexi. ffalaci mundo vana relinquo* [broken and mended], *mal(a) nequibo, bona m[ih]i thesaurus. Parce servis tuis, D[omi]ne, q[uia] pauci sunt. Mirabilia tua magna oblita sunt. Multa fesisti* (sic) *nobis, Domine, et o[mn]ia q[uae] fecisti ingratula[n]t[er] accipim[us]. Initium sapientie timor D[omi]ni, et q[u]i morit[ur] i[n] dilec[t]io[n]e & iusticia vivet i[n] et[er]nu[m]. Mors illi ul[t]i(me)* (the last part of the word has perished) (*non*) *do[min]abit[ur]. Fiat obit[us] p[ro] a[n]i[m]ab[u]s n[ost]ris xx die Marcii p[er] her[edes] n[os]tros qu[o]l[i]b[et] a[nno] iiis, subpena maled[ictionis] (nostrae).* On the top of the slab: *Arma b[e]n[e] facta. Scu(tum)* (last letters gone) *fides.* On the interior of the E. side: *Credo videre bona Domini.* Along the S. base are seven shields, now plain—in Dodsworth's time this "tombe [was] garnished with the armes of Boswell, Wombell, Cresacre, Wastnes, Woodrove, Fitzwilliam, and Wortley." Between each

of these shields is displayed a rosary, apparently the family badge of the Cresacres; on each side of the monument are the arms of Cresacre (three lions rampant). I have dwelt upon this monument—which was formerly in a niche between the chancel and N. chapel—at unusual length by reason of its very unusual character, the curiosity of its numerous inscriptions, the extreme difficulty of its lettering, and the extraordinary license of its many contractions. This Percival Cresacre died in 1477, and desired by his will to be buried in Barnborough Church (XXX. S.S. n. 38). He is said to have been killed by a wild cat in the porch of the church, a tradition that may possibly have risen from the crest of the family—"a catt-a-mount, sejant, her tayle betwixt her leggs and over her backe, ar." (3) On the floor near—slab engraved with rosaries so disposed as to form a kind of cross. Round the rim:

Our bonys i[n] stonys lye full still
Our saulys i[n] wandyr at Godys wyll.
Alicia uxor Parcevelli Cresacre obiit Ad. D. MCCCCL.

"This English rhyme," says Hunter, "is not uncommon on monuments of this age." It occurs again, or a variation of it, in the W. Riding on a Saville tomb at *Thornhill*. (4) On the S. wall of the N. chapel—brass inscription to Anna Cresacre (d. 1517), wife to John More, *unic(o filio e)t haeredi Thomae More militis quondam d[omi]ni Cancellarii Angliae*. The words enclosed between the first brackets have been cut out. (5) Piscina in this chapel. (6) On S. wall of chancel—brass inscription to Alice Mompesson (d. 1716). (7) On floor of chancel—brass inscription to Rev. Robert Ayde, A.M. (d. 1760). (8) Lower half of beautiful old chancel screen. (9) Fine old screen, enclosing E. bay

of S. aisle. (10) Piscina in chapel thus formed. (11) At the W. end of the N. aisle—hollowed out stone, with traces of having been closed by a brass, or iron, plate. It can hardly have been a reliquary in this position. (12) Octagonal font. (13) Fine old roofs. (14) Glass in top lights of E. window of S. aisle, and in E. window of N. aisle. (15) Ribbed S. porch. (16) In churchyard, at E. of S. aisle—shaft of pre-Conquest cross, having two half figures as now joined, one on each side.

BARNBY DUN is a very old-world village on the banks of its tame and polluted river. The bulk of the large and interesting church is Dec., with a Perp. W. tower, but the nave arcades are perhaps Trans.[1] The chancel has been rebuilt, but parts of the old fabric have been preserved, e.g. the canopied niches in the buttresses at the E. end. Notice: (1) Very striking, large piscina. This and the three sedilia are apparently early Dec. (2) Remarkable stair on S. of chancel arch. It projects into the nave as a semi-circle, and goes right up to the roof. Apparently, as indicated by the newer masonry, it had formerly a door that gave access to the rood. It is thus so far analogous to the rood turrets that are common in Kent; though these latter are placed on the exterior of the church—not, as at Barnby, inside. (3) Angel brackets on jambs of E. window on N. of N. aisle—a very unusual arrangement. (4) Towards W. of same aisle—large Dec. niche, high up on the wall. It can hardly have served for an Easter sepulchre. (5) Octagonal font with nail-head ornament. Yet in spite of this feature it is probably Dec.[2] (6) Against S. interior of tower—monument to Francis

[1] In this connexion it is worthy of notice that the aisles are not bonded into the nave at the W. end.

[2] Pronounced "late" in XII.. A.A.S.R. 89.

Gregorie (d. 1671). The inscription has been painted, but most of it, apparently, has never been incised. (7) Old alms-box. (8) Monument on S. wall of S. aisle: *Audacter, lector, accede, quisquis es, si vir probus et regi obsequens. Sin minus, actutum abeas, ne forte pios cineres malo calces tuo inscius. Rebellis pedem ægre ferunt Rogeri Portington manes infra hic iacentis, viri stirpe et in principem fide clari, rapinis, injuriis, et carcere infracti. Sola senectute et annis fessus, qua(s)i somno gravis, obdormivit. Hic cum Iana conjuge, Resurrectionis mana (? mane) expectans, tuba præcinente ultima, (iacet).*[1] This in gold letters, luckily incised, for the colour is now fast vanishing. This "Roger raised and maintained a troop at his own expense. He is said to have spent above £9000 in the king's service, besides his composition money, £1890. He was taken prisoner and kept in prison for eleven years" (Hunter, i. 213). (9) On floor at E. of S. aisle—fragment of old altar-slab, on which three crosses are still visible. This has been used as a grave-stone for the Jane Portington mentioned above (d. 1684). (10) Adjoining the last—slab to Roger Portington (d. 1693). (11) Buttress on N. of N. aisle, with very large canopied niche. (12) On S. exterior of tower—arms of the See of York.

Barnsdale is a district to the N.W. of *Doncaster* that is much associated with the exploits of Robin Hood—his well may still be seen by the side of the road as one goes from that town towards *Pontefract*. The country here is magnesian limestone and still rather heavily wooded; the villages, too, such as *Burgh Wallis* and *Campsall*, are among the most

[1] The letters in brackets are adopted from Hunter, i. 214, and I have added the punctuation.

pleasant in Yorkshire. At the time of writing, this neighbourhood is intensely rural, and possibly will remain so for the present; but the new collieries on its borders at *Brodsworth* and Bentley are eloquent of impending disaster.

Barnsley.—It is sometimes said that *Doncaster* in a few years will be what Barnsley is now. If so, we are sorry for *Doncaster*. The parish church (*open*) retains its Perp. tower, above the W. window of which is a much decayed niche with a now illegible coat of arms, and the legend (?) *S[anc]ta Maria*. Inside, in the N. chapel, are a few very plain old pews—I cannot assign them a date. The body of the church is sham Gothic.

Barnoldswick is a small manufacturing town; but the church—sometimes called the church of St Mary-le-Gill—is situated some distance away to the E. in a very pretty country on the edge of a wooded ravine. The chancel seems 13th century, but the rest of the structure is Perp. On the S. face of the tower appears the date ICCCC°II° IIII. Whitaker, who transcribes it CCCCCXXIIII., says that it is "intended for 1524, and the only instance I ever observed in which the millenary numeral is omitted; but the omission was designed, for the stone is evidently entire" (p. 85).[1] In the churchyard, on the S., is perhaps the socket of a cross, but not *in situ*. Notice inside: (1) Old pulpit, with sounding board, and pewing that is probably 17th century, as in many other churches in the neighbourhood. (2) Ancient stalls with the arms of *Kirkstall*

[1] The omission occurs again on a large granite *bénitier* in St Jean, at Lamballe, in Brittany. I did not succeed in reading the whole inscription, but it certainly concludes: *Ian CCCCX+XV.*

Abbey, which was originally founded here by Henry de Lacy in 1147 (Dugd., V. 530).

Barwick-in-Elmete (1½ m. E. of Scholes). In the centre of the village is a lofty may-pole, hung, like that at *Wadworth*, with artificial garlands. Close at hand are the steps and pedestal of an ancient cross. The good W. tower of the church (*see below*) and the nave and aisles are obviously Perp.: the chancel retains a Norm. window on the N. of the Sacrarium, but was apparently recast in the early 14th century. Notice: (1) (?) Georgian pulpit. (2) Slab against N. wall of N. aisle, with rim inscription, and incised cross fleury: *Hic iacet Joh[ann]es Gascoigne quo[n]dam D[omi]n[u]s de Laysin(cr)oft, qui obiit anno D[omi]ni. . . .* (3) Above (2)—stone panel, with a coat of arms with fourteen quarterings and the motto: *Fax Mentis Honestae Gloria.*[1] (4) Blocked, square-headed opening on S. of chancel, visible internally. (5) Two fragments near modern font of (*a*) pre-Conquest cross, with strap-work pattern; (*b*) pre-Conquest stone, with strap-work, but also with three rude figures. (6) Niche over the W. window; with a second niche, with a male figure, to the N. of it. Under the last of these was formerly the inscription: *Orate pro Henrico Vavasour an[no] D[omi]ni MCCCCLV.* This gives us the date of the tower. Under the other niche (which had lost its statue as early as the time of Thoresby, from whom I copy these inscriptions (ii. 234)) was formerly: *Orate pro a[n]i[m]a D[omi]ni Ric[ard]i Burnham qui dedit x marc [as] ad edifica[tio]n[em] huius cam-*

[1] The only families to whom Burke assigns this motto are Molleson, the Nova Scotia baronets, and Landor! This is not very helpful. I suspect that this is a motto of the Gascoigne family, but have not been able to trace it.

panilis. The figure of Vavasour holds in his hand a lump of stone, exactly like the figure of another Vavasour on the W. front of York Minster.

Barwick has some highly important earthworks that lie to the W. of the village. (XVII. T.S. 19, with plan). These are still intersected by a lane called The Boyle—probably a corruption of Bailey. The name seems indicative of the period of the stronghold, which appears to consist of a Norm. "mote" (called Hall Tower) to the S., and of an enormous bailey (containing no less than 10 acres, and known as Wendel Hill) to the N. The size of this latter, which is quite without precedent, has led some to suppose it a separate work—possibly an old British camp. The Normans, of course, may have used it for a base-court, the area immediately surrounding the "mote" being extremely small, and its relation to the mound (roughly concentric) being quite unusual.

In the N. of Barwick parish, and on the left hand side of the high road from *Leeds* to *Tadcaster*, are the picturesque remains of KIDDAL HALL, the ancient seat of the Ellis family. The principal remaining feature is a very beautiful projecting window, round the top of which is inscribed: *Orate p*[*ro*] *bono statu Thome Elys et Anne uxoris sue qui ista*[*m*] (the Ellis arms interposed) *fenistra*[*m*] *fecerunt anno D*(*o*)*m*(*in*)*i M°CCCCC*[mo] [*primo*].[1] This window retains the ancient glass achievements of (i) Ellis imp. Calverley; (ii) Ellis imp. Thwaites; (iii) Ellis imp. Dronfield; (iv) Same as (i), but with the top crescent on the dexter side inverted.

Batley is another of the squalid manufacturing

[1] The last numeral is almost hidden by the ivy. My own note gives viii. I correct from xvii. T. S. 239.

towns that disfigure the broad acres of Yorkshire. The church (*open*) is practically unrestored, and contains some features of interest. The original building seems to be Dec., to which period belong the chancel arch and the S. arcade, with piers of four clustered shafts. Subsequently, in the Perp. period, were built the N. aisle, the N. and S. chapels, and the little W. tower with its curious, corbelled-out parapet (*Cf.* p. 54). Notice: (1) Strange, rudely circular-headed arch, cut through the thickness of the E. respond of the N. arcade. Several of these curious, possibly very late, openings may be found in Surrey—at Puttenham, for instance; but I have not noted many in Yorkshire. Clearly they are not hagioscopes; and I can hardly assign them a reason. (2) Opposite, on the S. of the nave, are the upper and lower rood-loft doors, with the stair between. (3) In a window on the S. of the S. aisle—14th-century glass picture of the crucifixion and the Virgin. (4) Restoration font, dated 1662. (5) Alabaster altar-tomb, with much-mutilated recumbent figures of a knight in plate armour and his wife, in the E. bay of the N. chapel, which is enclosed by an ancient screen. Whitaker ("Loidis," i. 234) gives us a plate of this tomb; but does not precisely allot it. It is clear, however, from the shields that are recorded on it by Dodsworth—Mirfield, impaled with Saville; Mirfield, impaled with Fitzwilliam; and "per pale Eland and Mirfeild"—that this is the monument of a Mirfield of Howley: possibly of Oliver Mirfield, who appears to have married a daughter (Isabell) of Sir John Saville (XLI. S.S. 80); whose son William was married to a daughter of Sir Robert Fitzwilliam (Y.A.S., R.S., xxxiv. 54, n. 3); and whose daughter, Elizabeth, was married to Robert Eland (*ib.* n. 4): possibly

of William Mirfield himself.[1] (6) Very beautiful screen enclosing the E. bay of the S. chapel, and exhibiting on its N. face the following achievements (from E. to W.): (i) Copley; (ii) Copley impaling (?) Mirfield; (iii) Copley impaling Thwaites; on its W. face (from N. to S.); (iv) Copley impaling Neville; (v) Copley impaling Stapleton; (vi) Copley; (vii) Copley impaling Pigot. The lower part of this fine screen has a kind of linen pattern; and the shafts have small, empty niches for figures. (7) In the E. window of the N. chapel, and also in a window on the N. of the N. aisle—the arms of Mirfield (vert two lions passant guardant argent). (8) Good modern "Jacobean" pulpit.

Most of the windows in this church are Debased; and the pillars are thickly coloured with yellow paint.

Baugh Fell, though differently spelt from the Bow Fell of Westmorland, is doubtless etymologically the same. It is an immense mass of green, torrent-scarred mountain, filling up virtually the whole space between *Garsdale* and Griesdale, and rising to a height of 2216 ft. I do not know whether the *Sedbergh* boys of to-day go up in winter to skate on the tarns on its summit, as I am told that some of their predecessors use to go half a hundred years ago, or more.

Bawtry is a small, very sleepy, old market town on the great North Road, with a population of less than a thousand souls. The village—for it is really little more—is curiously situated on a narrow tongue of Yorkshire almost surrounded by Nottinghamshire;

[1] I have no note of this heraldry myself—possibly it is hidden, possibly decayed by lapse of time. Even Whitaker, who was probably merely following a transcript from Dodsworth, adds cautiously "are or were these shields."

and the church was formerly a mere chapel-of-ease to the abbey church of Blyth, the beautiful remaining fragment of which is only about 5 m. away to the S.W.S. over the Nottingham border. It is still in the diocese of Southwell and the province of Canterbury! The church itself is Trans., or E.E.; and perhaps consisted originally of nave, N. and S. aisles, chancel, and tower. The S. arcade, however, seems to have been partially rebuilt, perhaps in the Perp. period. At anyrate, the present piers seem too small for the arches, whilst the last column to the E. seems clearly to have been raised on a very much earlier base. The E. window is one of the most remarkable in Yorkshire. It is pointed, and enriched on the interior with E.E. side shafts; outside with a "dog-tooth" hood. The opening, however, is divided by two remarkable mullions, which are carried straight up to the head. When the writer first entered Bawtry Church he never doubted for a moment that this was a piece of church-warden patching; on a subsequent occasion, and on closer examination, it seemed clearly the original design, and this is also the opinion of the Rev. J. F. Hodgson (XVIII. Y.A.J. 144 n.). In that case, of course, this E. window of Bawtry must be classed with the E. window of Eggleston Abbey, in the N. Riding, as interesting, early, isolated endeavours to obviate the difficulty of enlarging window-space long before the final solution of the problem by the gradual evolution of plate-tracery.[1] The tower was rebuilt

[1] In the interesting, cruciform church of Buckland, in Berkshire, are no less than sixteen windows of this primitive type of tracery—in this case probably Dec. I read, however, in Parker's "Architectural Topography" (though I doubt its correctness): "The tracery has been cut out

in 1712, and the stone is said to have come from *Roche Abbey*. It seems, indeed, to incorporate some mediæval fragments. The S. chapel is probably Perp. Notice: (1) Trefoiled projecting piscina. (2) On chancel floor—small brass inscription to Rev. Samuel Turner, M.A. (d. 1733). (3) Piscina in S. chapel. (4) On floor at W. of S. aisle—incised cross, with much obliterated rim inscription. (5) Debased clerestory. (6) On floor of nave—second incised cross, with illegible rim inscription.

In Bawtry are the socket and steps of an old cross, crowned by a modern lamp-post!

Beamsley Beacon, though only a projection in a long line of moor, assumes from the neighbourhood of *Addingham* the shape of an independent pyramid more perfect perhaps than any other in Yorkshire (1250 ft.).

Bentham is very pleasantly situated in the breezy open valley of the *Wenning*—an undulating tract between *Bowland Forest*, on the one hand, and the wild *Ingleton* Fells on the other. Upper Bentham, the larger of two twin villages, is almost a little town; Lower Bentham, roughly a mile to the W., has the parish church in a lovely situation on the bank of the river. The tower of this is Perp.: the body has been largely rebuilt. Notice: (1) On the E. wall of the S. chapel—brass inscription to Thomas Lupton (d. 1720), a former rector, and his wife, Mary (d. 1696).

of nearly all the windows." In the small Debased Gothic cathedral of Auch, the ancient capital of Gascony, the triforium of the whole church is formed of segmental headed windows of this kind. Another window of the sort is found at the E. end of the church of Great Barrow, in Cheshire, which was built (as we learn from an inscription) in 1671 by a former rector, who was also Dean of Chester and Bishop of Man.

(2) On the same wall—brass inscription to a former rector, Christopher Fetherstone (d. 1653), with a canting coat-of-arms: "His soule like to a Feather flyes aloft." (3) On a window-sill on the S. of this chapel—mutilated carving of the Crucifixion (? Sax.) (4) On the S. wall—small brass inscription to Mrs Anna Husband (d. 1683).

Bilborough (2½ m. W. of *Copmanthorpe*) church (*open*) has been rebuilt—all except the chapel on the S. of the nave. This exhibits two monuments that apparently once occupied two corners, or, at any rate, were designed for that position. The first of these is a large altar-tomb to Thomas, Lord Fairfax of Denton (d. 1671), and his wife, Anne (d. 1665, "Complete Peerage," iii., 306), a daughter and co-heir of Horatio, Lord Vere of Tilbury. This was the third Lord Fairfax of Cameron, and the great Commander-in-Chief of the parliamentary army during 1645-50. To him was addressed the fine sonnet of Milton:—

"Fairfax whose name in arms through Europe rings."

His monument records that he was father of Mary Fairfax, who married the dissolute second Duke of Buckingham—the Zimri of Dryden—in 1657, and survived him seventeen years (D.N.B.). The second monument is also a large altar-tomb, apparently Perp., but stripped of its many bits of brass.

Bilton Ainsty (3½ m. N.E. of *Thorp Arch*) has a small Norm. church of considerable interest. Originally it consisted of nave, N. and S. aisles, and chancel; but subsequently, in the Dec. or Perp. period, chapels were added on each side of the last. Notice: (1) In S. chapel—recumbent effigy of a woman. (2) In same chapel—two fragments of pre-Conquest cross. One has perhaps Adam and Eve; the other,

the Three Children in the Fiery Furnace. (3) Restored, wooden pre-Reformation eagle lectern—perhaps the only one of its kind in Yorkshire. It is said to have been found in the coal-hole, and to have been used as a block for chopping up fire-wood. (4) Very plain, cup-shaped font, probably co-eval with the Norm. church. (5) Broken pillar piscina in E. respond of N. arcade. (6) Interesting Norm. chancel arch, with a kind of chevron ornament. (7) Under W. window—head of an old pre-Conquest cross. (8) S. door, dated 1633, and bearing the initials R.S. The outer door-way of the porch is Norm. (9) Fragment of pre-Conquest cross, much decayed, on N. of churchyard. This is apparently the bottom of a shaft, and there is no socket visible.

A short mile and a half in a bee-line to the S.W. of Bilton Church are the slight remains of SYNINGTHWAITE NUNNERY, now incorporated into a farmhouse. The principal object of interest is a good Trans. door-way. This was a house of Cistercian nuns, founded by Bertram Haget (Dugd. v., 464, *Num.* i.) at some date prior to 1172, in which year we find a charter of confirmation by Pope Alexander III. (ib. *Num.* vi.). It was dedicated to the Blessed Mary; and was valued, in 1535, at £60, 9s. 2d. ("Val. Eccl.," v. 4). The last prioress was Katherine Foster (Dugd., v. 468, *Num.* xiv.); but the number of inmates does not seem to be known. There remained, however, in charge, out of the revenues of the priory, £2, 10s. in annuities and corrodies in 1553, (Willis, ii. 284).

BINGLEY is very prettily placed in a part of *Airedale* that is naturally pretty, however much it is now encroached upon by mills. The core of the old village remains, in the neighbourhood of the church

(*open*) and bridge; and the old village stocks and market-house, and what remains of the village cross, have been re-erected in the Park, high up on the heights to the N. of the town. The church itself is Dec. and Perp., but of no great interest, though the tower is picturesque. Over the W. window are the arms of Paslewe. Notice, inside, how the N. pier of the chancel arch has been cut away—perhaps to accommodate a screen to the chapel. The chief object of interest, however, in Bingley Church is the ancient pre-Conquest font, or pedestal of a cross—whichever it may be—with a Sax. stone inside it. The side of this font is inscribed with three lines of Runes that are thus read and interpreted by Professor Stephens ("Old Northern Runic Monuments," iii. 194): EADBIERHT CUNUNG HET HIEAWAN DŒPSTANUS. GIBID FUR HIS SAULE (*Eadbierht, King, ordered to hew this dip-stone for us. Pray thou for his soul*). After this it is somewhat disconcerting to be told by the late Father Haigh (II. Y.A.J. 254, 255) that this stone is really the pedestal of a memorial cross, and that the inscription (which is only a fragment) really reads: EADBERHT EATTING CYNING RIHTE GIBAN ŒSTE. NYSODE ONGUS BINGALEAHES (*Eadberht, son of Eatta, King, uttered a gracious ban. Ongus visited Bingley*).

BIRKIN ($2\frac{3}{4}$ m. S.E. of *Monk Fryston*) has one of the best little Norm. churches in Yorkshire—more interesting even than *Adel*; almost absolutely unaltered, save for the addition of a late Dec. S. aisle; and in a marvellously good state of preservation. Originally it consisted of a W. tower; an aisleless nave; and a beautiful, vaulted apse. The E. window of the apse, however, has been filled with Dec. tracery; a Dec. window has been inserted on the S. of the Sanctuary; and the tower has been raised an addi-

tional storey, probably at about the same period. These, and the aisle already mentioned, constitute the only alterations of any importance. That Birkin Church was built by the Knights Templar of *Templehurst* is unlikely, in view of the fact that the arms of Birkin appear twice on the tower, and once in a rudimentary form on one of the capitals of the porch (XII. Y.A.J. 140; Hunter, "South Yorkshire," ii. 263). Notice inside: (1) Good tower arch. (2) Beautiful, rather large chancel arch, with chevron moulding. (3) "Squint" from the aisle. (4) Mutilated (?) sedilia, on which is now placed a detached piscina. (5) Georgian pulpit. (6) Blocked "low-side" window in normal position—no doubt a Dec. insertion. (7) Large trefoiled piscina in aisle. (8) Glass in head of E. window of aisle—apparently Dec., and much of it still *in situ*. (9) Fragments of glass in the opposite W. window, which is triangular-headed. (10) On N. wall of chancel—monument to Robert Thornton, Rector, "who for his Loyalty to his King, and affection to y Church of England was several times Plundered tied to a Horse tail and dragged to Cawood Castle." The details are taken from Walker, who adds that "He survived the Usurpation, and was Re-possest of his Living." ("Sufferings of the Clergy," 385.) This monument also commemorates a son, Robert (d. 1697), and a grandson, William (d. 1718), each of whom was rector in turn. (11) Against N. wall of Sanctuary—monument to Mrs Francisca Smith (d. 1656). (12) Fragments of glass in windows on S. of aisle and apse. (13) Rough wooden stair to tower. (14) Exceedingly beautiful Norm. S. door-way, almost entirely unrestored. (15) Restoration font: *John Morrett, John Hollings, William Leak, John Baxter*, 1663. (16) Niche in N. wall of nave, with

EXTERIOR OF APSE, BIRKIN

recumbent cross-legged effigy, in a gown, and holding a heart in his hands.

Birstall.—The church (*open*) has been wholly rebuilt, with the exception of the W. tower, the lower part of which is Norm.—the upper, Perp., with the curious, corbelled-out, overhanging pinnacles and parapet that are typical of this part of Yorkshire (see p. 53). On the S. side of this parapet is a coat-of-arms of which I can find no notice.

Inside, in the N. chancel aisle, are three large, late, relief crosses fleury (one with a chalice); a stone with slightly irregular diamond pattern (probably pre-Conquest); an old circular font (perhaps Trans.); half the carved pedestal of a pre-Conquest cross; and some other remains. Here too is a quadrangular brass plate in a stone frame, exhibiting at the top a recumbent figure, with a female mourner kneeling at each end of the couch—at the bottom an inscription to Mrs Elizabeth Topeley (d. 1623). Under the tower is an old font: *Hoc lavatrum olim de sede sua dejectum nunc novis cœlaturis ornatum et in priscam religionem restitutum est anno sacro MDCCCXL.* Against the wall at the W. end of the N. aisle are preserved a number of old bench-ends. One of these is dated 1616, but possibly some are pre-Reformation. One has a saltire with a label, and below a pair of shears, scissors, and (?) a pick. Another has a pick and compasses; and others have apparently merchant marks. It is possible that different bench-ends were given by different people. In the churchyard, as at other churches in this neighbourhood, are a number of old 17th-century tomb-slabs (1656, 1657, 1661, etc.), with the curious heart-shaped device that occurs again at *Dewsbury*, *Batley* and *Tong*.

A mile to the N. is the small Elizabethan house

of OAKWELL, with a very beautiful hall, enriched with old oak and almost unaltered. At the foot of the staircase is a pair of doors supposed to be for the purpose of keeping out dogs. Most dogs could easily jump over them. Over the porch appears the date 1583.

BISHOPTHORPE ($2\frac{3}{4}$ m. S. of York) has been the home of the Archbishops of York since 1241, when it was conveyed to the see by Archbishop Grey (LVI. S.S. 192). Of the mediæval palace not much remains: most of it is mere sham Gothic ("Carpenter's Gothic," as Allen calls it) of the time of Archbishop Drummond (1761-1777). The restored 13th-century chapel, however, is a gem, and doubtless the work of Grey himself, who deserves to be ranked with William of Wykeham as a great architectural bishop. There is nothing else quite like it in Yorkshire; but those who have seen the lovely, more or less contemporary, chancel of the old Dominican Friary at Brecon, will perhaps be reminded of Bishopthorpe. Notice the restored piscina, and the curious, restored sedile (if sedile it be) against the E. wall, to the S. of the table. The only other apartment of interest is the beautiful Dining-Room, looking out over the *Ouse* and the flat E. Riding meadows beyond it, in which *Colchicum Autumnale* grows plentifully in September. An inscription in this room states, not quite accurately, that it was here that Archbishop Scrope was tried and sentenced in 1405. The existing room, however, is picturesque red-brick work of the time of Archbishop Accepted Frewen (1660-1664), but it appears to have been rebuilt on older foundations. There remain, in fact, considerable portions of 13th-century masonry in the lower part of the charming river-front.

Bishopthorpe Church, to the S. of the Palace, was

also rebuilt by Archbishop Drummond in 1768; but the E. window is stated to have come from the ruined palace at *Cawood* (Allen, i. 476). It has now been dismantled; and an entirely new church (*open*) erected to the W. of the village. This preserves an old E.E. piscina, and a Perp. font that is said to have come from the destroyed church of St Crux, at York.

Black Hill ($3\frac{1}{2}$ m. N. of Crowden Stat., in Derbyshire) is the highest point of the Pennine chain (1909 ft.) in the southern division of the W. Riding, to the S. of *Skipton* (see p. 16). The top is cut by the Cheshire border, so that this is also the culminating summit of Cheshire. The country all round is extravagantly wild, but lacks the distinction of mountain scenery. The inn at Woodhead village (whence the distance to the top, in a bee-line, is $3\frac{1}{4}$ miles) seems comfortable, though humble. Nearer starting points are the inns at Wessenden and Holme, $1\frac{1}{2}$ and 2 miles respectively. The summit is an immense, level—or nearly level—area of peat hag, destitute in most parts even of heather, and sloppy and treacherous to walk on. It is impossible from any one point to get anything like a comprehensive view; and those whose only object in climbing a hill is the hope of what may be seen from the top had better leave it alone.

Blackstone Edge (3 m. E. of Littleborough Station, in Lancashire) is most easily reached from Littleborough, from the platform of which the white-washed inn near the summit of the road is very plainly visible. The writer has himself descended to this station from the inn in less than forty minutes of steady walking. A longer and pleasanter ascent, however, may be made from Mytholmroyd station ($7\frac{1}{2}$ m.). This, in a sense, is classic ground—almost more so, indeed, than *Ingleborough*, or Roseberry Topping, or any other mountain

in Yorkshire. A long mile to the N. of the highest point (1553 ft.) runs the high-road from Rochdale to Halifax, which was traversed in a snow-storm by Daniel Defoe (or the continuer of his "Tour") after the party had fortified themselves with a little of the "good ale" of the country (8th Ed. (1778), iii. 152, 153). The Roman road (?) from *Cambodunum* to *Mancunium* crosses over Blackstone Edge between the present high road and the summit. Unfortunately the part of it that attains supreme interest is entirely on the Lancashire side of the watershed—yet so near Yorkshire that we may reasonably be forgiven for writing a few lines about it here. From the inn it may easily be reached by following the curious artificial water-course that will be found by clambering up the moor for a few yards to the S. This need only be followed through a labyrinth of old quarries till it brings us to a rain-gauge exactly on the edge of the road which is here plainly visible going straight up and down the hill at right angles to the track by which we have approached it. The visitor should explore it both above and below, but the descent towards the right is the more interesting. The surface of the road is paved with small blocks, and is bordered by a slightly raised edging of stones, set longitudinally, the width between the two edgings being roughly four paces. So far the effect is not unlike the old, granite-paved, and now largely grass-grown mule track that may still be easily traced in places between Hospenthal and the top of the St Gothard. Here, however, the parallel ceases; for down the centre of this pavement runs the principal curiosity, which has long been a puzzle to archæologists—a series of much larger and broader blocks, set longitudinally, and hollowed down the middle by a broad, smooth, continuous, segmental

groove. The meaning of this remains obscure, though theories to explain it have been advanced in plenty. A not improbable conjecture is that the hollow was worn by the pressure of a weighted pole that pressed down on these stones from the back of a waggon, and so assisted as a brake on the descent —a practice, it is feared, not altogether unknown at the present day to carters with small respect for decent roads: the writer remembers to have seen it done many years ago on the descent of a precipitous hill in Cleveland. No explanation, however, can be altogether satisfactory that leaves out of sight the extraordinary smoothness and regularity of the groove. In places there is also a rut about a foot from the central groove, but this is not continuous; and there seems also to be a ditch along the N. side. Some way down, on the right, there is a little additional square of paving, that may have been intended for the setting of a sentry.

Bolsterstone (1¾ m. S.W. of Deep Car) is a small village on the lofty ridge of hill between the Ewden and the Little *Don*. Immediately behind it, in the direction of Derbyshire, lies a picturesque tract of moor. The church has been rebuilt, and has nothing of interest; but at the S.E. corner of the churchyard are two remarkable stones, the top one of which has possibly formed the impost of a small trilithon, like those—though, of course, on a much smaller scale—that may still be seen at Stonehenge. At anyrate, it exhibits two mortice holes, though one of these has been broken (V. "Rel. and Ill. Arch." 158). In the road outside are the old stone stocks and whipping-post. In a lane in the village is the jamb of an old gate-way, and a shouldered door-way that is probably E.E. Possibly these are relics of a house of the

Sheffield family, who were lords of Bolsterstone in the 13th and 14th centuries.

BOLTON-BY-BOWLAND ($2\frac{1}{2}$ m. W. of *Gisburne*) is a delightful village, with the picturesque remains of a cross and stone stocks. The church is an example of the late, and rather coarse, Perp. that is common in all this part of *Craven*, but traces perhaps remain of an earlier structure on the N. of the present chancel. Notice: (1) Four old altar steps. (2) Piscina. (3) Late octagonal font, with a shield in each of its concave faces: (*a*) Pudsay impaling Tunstall; (*b*) Percy; (*c*) Clifford; (*d*) Tempest; (*e*) Hammerton; (*f*) Pudsay quartered with Layton; (*g*) Pudsay; (*h*) Bankes. Below is an inscription on four faces: *Orate pro animabus Domini Radulphi Pudsay, militis, et Dominæ Edwinæ, uxoris eius, ac Domini Willielmi Pudsay, filii eorum, quondam rectoris huius ecclesiæ.* (Whit., 140). If Rector William Pudsay died in (?) 1507 (Y.A.S., R.S., xxxiv. 34 n. 2) this font cannot be earlier than that date. (4) Fragment of E.E. dog-tooth—but only partly carved—over the interior of the S. nave door. (5) 17th-century, dated pewing. (6) Old S. nave door studded with immense iron nails. On the S. of the chancel is the Pudsay Chapel, built apparently by Henry Pudsay (d. 1509. *Cf. infra*), but endowed for a chantry of Our Lady and St John the Baptist by his son Thomas Pudsay in 1520 (XCII. S.S. 246). On the N. is a little window that looks into the chancel like a "squint." Above are the interesting kneeling brass figures of Henry Pudsay (d. 1509), "qui construxerat hanc cantariam," and of Margaret (Conyers), his wife (d. 1500). Only the two figures and the inscription are old (XV. Y.A.J. 7). One of the arches on the N. is different from the rest—circular-headed, and very late Perp., or even Debased. At the

top, on the side towards the chancel, is Pudsay with a crescent for difference; underneath is a remarkable monument that is rightly styled by Whitaker (p. 134) "One of the most extraordinary monuments I have ever seen." This consists of an enormous marble slab, supported now on a modern base. Carved on this in low relief is the figure of a man, with two wives on his right hand, one on his left, and underneath a series of twenty-five children, arranged in three rows—ten sons and fifteen daughters. On the hem of each lady's dress is carved the number of her children, i.e., six, two, and seventeen. Over the heads of the children are their respective names—and in the case of the first two sons, also the names of their wives. At the foot of the knight is the name of a wife, Edwina. Eight of the sons are in military costume—two are ecclesiastics. The daughters are apparently shown in "horned" head-dresses, and the head of one in the middle row is now obliterated. This monument has no *old* inscription, but it certainly commemorates Sir Ralph Pudsay, who sheltered Henry VI. at Bolton Hall after the battle of Hexham (1464). Built into the E. interior of the porch (S.) is a stone with a rudely cut cross. The tower is very striking, with two belfry windows in each of its faces—one above the other. The four top windows are curiously divided by a heavy mullion.

Bolton-upon-Dearne has a poor, unrestored little church, the inside of which is smothered in abominable yellow-wash. The bulk is apparently Perp., including the W. tower, and the nave arcade (N.) of two arches. The E. window, however, seems to be Dec. There is a chapel on the N. of the chancel. Notice: (1) Piscina. (2) Pulpit, perhaps of the 18th century. This is another colliery village.

Bolton Percy has a grand Perp. church (*open*), the chancel of which is particularly striking. According to an inscription which formerly existed here, but seems to have vanished by the time of Drake (1736), it was built by a former rector, Thomas Parker, during the first quarter of the 15th century (Drake, 386[1]). Notice: (1) Beautiful Jacobean pewing. (2) Jacobean pulpit, now used as a reading-desk. (3) Six return stalls in the chancel, but without misereres. (4) Georgian pulpit, with handsome sounding board. (5) Beautiful piscina and sedilia. (6) Old roofs throughout church. (7) Piscina in S. aisle. (8) Altar-slab, with five crosses, at E. of N. aisle. (9) Near at hand—smaller altar-slab, with three crosses visible. (10) Traces of former colour on piers of nave—in particular, of pattern painting on capital of second column from W. in N. arcade. (11) In S. aisle—monument to Ferdinand, second Lord Fairfax of Cameron (d. 1647). This is the tomb of the Parliamentary leader—not to be confused with his greater son—who commanded at Marston Moor. (12) At foot of this monument—brass inscription, with coat-of-arms, to Eleonor Selbie (d. 1671), second daughter of the Lord Fairfax last mentioned. (13) At E. of N. aisle—slab on floor to Thomas Fairfax (d. 1669). I cannot trace this Thomas in the Fairfax pedigree (VI. H. and G. 395). (14) On the chancel floor—slab to Henry Fairfax, Rector (d. 1665), and his wife, Mary (d. 1649-50). This lady was a daughter of Sir Henry Cholmley of Whitby (VI. H. and G. 399), and is further commemorated by a separate monument on the S. wall of the chancel. (15) On the floor of the nave—stone, with inscription on a single rim: *Orate pro anima*

[1] *Orate pro Thoma Parker quondam rectore huius eccl*[*esie*] *et eiusdem fabricatore.*

Agnetis de Ryther quondam priorisse huius monasterii . . . xxxiii que obiit primo die mensis Martii MCCCC . . . Cuius animæ propicietur Deus. Amen. Much of this is now illegible, and I copy the version in Drake (p. 386): Agnes de Ryther was prioress of the neighbouring house of *Nun Appleton* (Y.A.S., R.S., xvii.), and this monument is said to have come from that site. (16) Built into W. end of nave—fragment of slab with head of a cross. (17) Old font—perhaps Perp., with Jacobean cover. (18) Magnificent 15th-century glass in the great E. window. The lower tier of figures (from N. to S.) represents Archbishops Scroope, Bowet, Kemp, Booth, and Neville (in every case with their arms below them); the upper, St Peter, St Anna (with the Virgin), the Virgin and Child, St Elizabeth (the mother of the Baptist), and St John the Evangelist. The window was restored in 1866: "and so judiciously has the restoration been carried out . . . that it is difficult to tell which is the new glass and which the old" (N. and Q., 4th Ser. ii. 518)! George Neville, the last of these five successive prelates, did not accede to the see of York till 1464: the window cannot therefore be earlier than that date. It is noticeable that in this window some of the archbishops have the pall, and others are without it; that three have their proper crozier, and two merely a crook (turned inward); and that all five have haloes round their heads. (19) Picturesque sun-dial on S. of churchyard.

BOLTON PRIORY, placed upon a lordly "curvature of the Wharf," is certainly more beautifully situated than any other ruin in the country—perhaps than any in England. Tintern is built among richly draped hills, but lacks the suggestion of mountain grandeur; nor would anyone think of comparing the tidal Wye with the "sweet inland murmur" of the river

at Bolton. And, setting aside Tintern, undoubtedly no other prominent rival—not *Fountains*, nor Rievaulx, nor Furness, nor *Kirkstall*—can ever have vied, in sweet mingling of mountain grandeur and pastoral grace, with the house that was reared by these Augustinian canons "along the banks of crystal Wharf." Everything at Bolton has the note of distinction—here nothing is insignificant, or commonplace, or mean. The river has breadth, impetuosity, and volume; the meadows are open and beautifully timbered; the woods are extensive, natural, and free; and the screen of lofty mountain that secludes and embraces all is as picturesque in sky line, as broken in surface, and as richly varied in colour, as is any other group of fells in the kingdom outside the limits of English Lakeland. Add to this that the charm of poetry has invested this valley with additional romance, and that it is impossible at Bolton to linger in the ruined choir, to wander by the river, or to clamber through the heather to the summit of the moor, without being perpetually haunted by the soft and clinging cadences of the musical first canto of the "White Doe of Rylstone." Only the ruin itself is inferior in extent, though scarcely in beauty, to the long arcades of the chancel at Rievaulx—to the solemn Norm. aisles of *Fountains* or *Kirkstall*.

Bolton Priory was founded in 1120 at Embsay, near Skipton, as a house for Augustinian canons by William Meschines and Cecilia, his wife; it was translated to Bolton in 1151 by Alice de Romilly, their daughter. These translations are so common in the early history of monastic houses that the fact in itself, did it stand alone, would scarcely evoke our interest. At Bolton, however, the removal is associated with a legend of great pathos, though of doubtful authenticity:

EAST END OF CHANCEL, BOLTON PRIORY

"Mounting high
To days of dim antiquity:
When Lady Aäliza mourned
Her son, and felt in her despair
The pang of unavailing prayer;
Her son in Wharf's abysses drowned,
The noble Boy of Egremound.
From which affliction—when the grace
Of God had in her heart found place—
A pious structure, fair to see,
Rose up, this stately Priory."

So far as I can find, this story first emerges in the MSS. of Roger Dodsworth. From Dodsworth it was copied by Dr Johnston, a learned physician of *Pontefract*; and from Johnston again by Burton, by whom, for the first time, it was printed, in 1758.

It is evident, however, that the legend, as printed by Burton, involves at least one grave error—the Priory was founded, we have seen, not by Alice at all, but by her father and mother. Assuming, however, that the reference is properly, not to the foundation of the abbey, but to its translation to Bolton, the tale receives at least some possible support from certain indications in the charters. Thus the deed of exchange by which Alice de Romilly conferred on the canons of Embsay her manor of Bolton is expressly made with the assent of her son and heir, William ("consensu et assensu Willielmi filii, et hæredis mei, et filiarum mearum"), but nothing is there said as to any intended removal. On the other hand, in a later charter of confirmation, in which it is distinctly stated that the translation was made from Embsay to Bolton "de voluntate, assensu, et ordinatione mea," no mention is made of this "filio meo de Egremont," but the charter says vaguely that the grant and confirmation were made "pro me et hæredibus meis."

From this it has been suggested by the editor of the last edition of Whitaker's "Craven" that the story is founded on fact; "that the manor of Bolton had been exchanged, for the convenience of Alice, before the accident; and that, subsequently, the canons were glad to find a pretext, in her disconsolate lamentations, for descending from the bleak and cheerless heights of Embsay to the warm and sheltered seclusion of their newly acquired possession" (p. 447 n.).

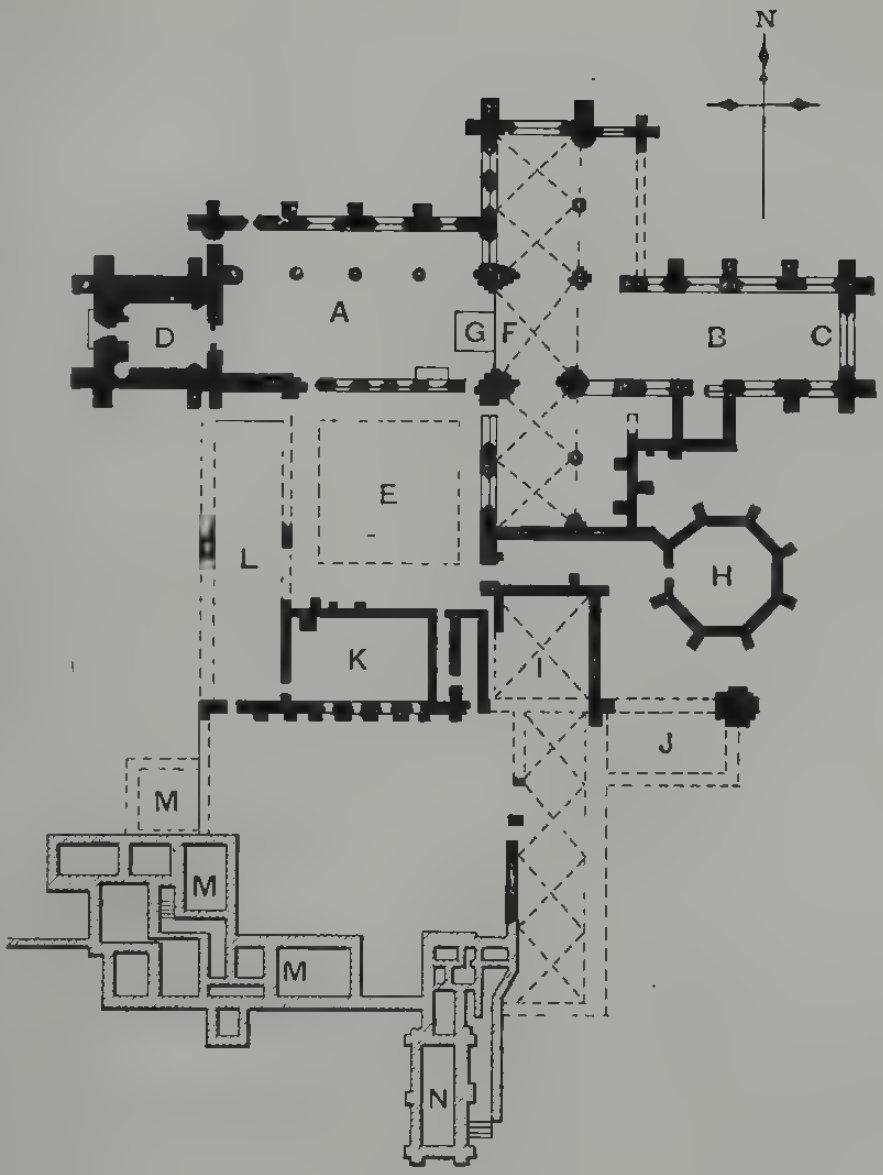
Whitaker suggests that the main story is true; but that the boy who was drowned in the *Strid* was the son of Cecilia de Meschines. Certainly this is the simplest solution. Burton has clearly blundered somewhere; and in order to correct him it seems easiest to assume that he has given the wrong names of the founders whilst preserving a true story of the foundation. The difficulty of the usual tradition is increased by the language of one of the endowment deeds of *Arthington* Priory (Dugd. iv. 520, *Num.* iii.), in which William de Curcy, the son of "Avicia de Rumeli" (in another deed she is called "Alicia de Romeli" (*ib. Num.* ii.)), confirms to that house a certain gift of land at "Helthwayt," "matre defuncta, ego filius suus et hæres." Now assuming, as perhaps we are bound to assume, that this Alice de Romilly and the Alice de Romilly who translated Embsay Priory to Bolton are the same, it follows that either this William de Curcy is the same with the boy of Egremond of the deed of exchange (in which case he certainly had not perished in the life-time of his mother), or that he was a younger son who had succeeded to the inheritance by reason of the death of his elder brother.

Bolton Priory was surrendered on 29th January 1539, the surrender deed being signed by the prior,

Richard Moone, by thirteen priests, and by a sub-deacon. The prior received a pension of £40; and pensions were also given to fourteen other inmates (*Letters, etc.*, "Henry VIII.," XIV. Pt. i. 59). The surnames of these pensioners illustrate—what is met with again and again in lists of this nature—how largely the members of a religious house were recruited from its more or less immediate locality. Thus we have Leedes, Fountance (? Fountains), Richmond, Malhom, Pykeryng, Bolton, Knaresbrughe, Halyfax and Plompton: all of these places somewhere in Yorkshire, and many not far distant from Bolton. The priory was valued in the "Valor Ecclesiasticus" at £212, 3s. 4d.

The existing ruins of Bolton Priory are principally those of the church, the choir and transept of which have long been in ruin—the nave of which is still used (as it always has been) as the parish church of the district. In this respect, and in other ways, it recalls Lannercost Priory, in Cumberland; though Dr Whitaker complains that the tombs of Clifford no longer adorn Bolton, as those of Dacre embellish Lannercost. The chief point of resemblance—shared also by many other Augustinian houses (e.g., Brinkburn and the lately re-edified Hexham)—is the possession by the nave of a *north* aisle only: a phenomenon accounted for by Mr Micklethwaite (Whit. "Craven," ii. 490 n.) by the fact that the churches of this order, being constructed originally without aisles (on the early parochial plan) instead of with aisles (on the monastic and secular collegiate scheme), could be enlarged at a subsequent period only towards the N., since growth towards the S. was impeded by the cloister. Of the original church of the time of the translation from Embsay, little now remains save the lower part of the

choir; the piers of the crossing; and the lower part of the S. wall of the nave. The aisle was added; the beautiful W. front erected; and the long line of lancets on the S. of the nave constructed in the 13th century: the transepts and the upper walls of the chancel were rebuilt in the Dec. style of the succeeding century. Perhaps these last had been wrecked, as the presbytery at St Davids was wrecked, by the fall of a badly built central tower. Anyhow the canons at Bolton made no effort, like their secular brethren in Pembroke, to assimilate their new work to what already existed. The style of the new building is frankly 14th century, and exceedingly good of its period. In one respect alone it recalls the old choir, in being, like it, without aisles. Finally, in the beginning of the 15th century, Prior Moone commenced the erection of a great W. tower. Here we have demonstrated the common process—it is illustrated in W. Yorkshire at *Normanton* and *Bradford*—by which a W. tower was added at some little distance to the W. of an existing W. front, which was afterwards pulled down, and the church then joined on to the tower. At Bolton this tower was never finished, though the incomplete fragment was nineteen years in building. The commencement is marked by the inscription on the W. face: *In the yer of our Lord MVCXX* (*sic*: as Whitaker's editor puts it, an "unusual manner" of expressing MDXX) *R.* ⌣ (rebus for Moone) *begaun this fondachyon on qwho sowl God have marce. Amen.* The final arrest of building can only be due to the Dissolution. On the spandrels of the W. face are two coats-of-arms: Clifford to the N. and the Abbey to the S. On the W. face of the S. buttress is the figure of a pilgrim, and a sun-dial dated R.S. 1646; on the other three buttresses are three seated "dogs resembling stout greyhounds,



REFERENCE.

A. *Nave.*
B. *Chancel.*
C. *High Altar.*
D. *West Tower.*
E. *Cloister Square.*
F. *Monastic Pulpitum.*
G. *Parish Altar.*
H. *Chapter House.*
I. *Undercroft of Dorter.*
J. *Basement of Monks' Rere Dorter.*
K. *Basement of Refectory.*
L. *Cellarer's Buildings, etc.*
M. *Site of Kitchen and Offices, (now the Minister's House).*
N. *One of the Offices, (now the School).*

PLAN OF BOLTON PRIORY

by which it may be doubted whether Prior Moone did not mean to commemorate his uncanonical office of Master Forester to his patron." Unfortunately the tower encroaches on and conceals—if ever completed it would finally have destroyed—the existing 13th-century front of the church—a composition of such singular beauty that it is hard to understand the decadence of taste that thus crudely proposed to replace it. Exhibiting something in common with Lannercost—this last in itself a most beautiful design—it excels it in richness of detail.

Entering the nave—the general effect of which is somewhat plain—we notice at once two important features. The first of these is the E. end, which is entirely blocked by the original stone rood-screen. A monastic church—including in the term for the moment a church of regular canons—differed from a church of secular canons in having both rood-screen and *pulpitum*. The latter, which stood to the E. of the former, was entered in the middle by a single door, and corresponded in all respects with the rood-screen of a cathedral, e.g. at *Ripon*: the former (which, in the case of a monastic church, would perhaps be better known by some other name) separated the church of the laity (if such existed), or, in a Cistercian abbey, the church of the *Conversi*, from that of the monks, and consisted of a screen with a central altar on its western side and with a processional door on each side of this last. Very few monastic rood-screens still remain in England: instances occur at Dunstable and St Albans, and it is said also at Boxgrove (though unfortunately I have no note of the latter). At Bolton (just as at Dunstable, but not at St Albans) the screen is continued as a wall right up to the roof, with the result that what externally seems a single

structural church was internally divided into two. Some great churches in Holland (e.g. Goes and Veere), and some in Scotland (e.g. Stirling), have thus been divided since mediæval times, though, of course, for a very different reason. When the eastern and monastic part of Bolton was allowed to lapse to ruin at the Dissolution, this solid rood-screen constituted a ready-made outer E. wall for the parochial church that was suffered to remain. The other point of interest is the range of " plate-tracery " S. windows, each of which is divided by a transom that is probably original. Transoms are generally associated, rightly or wrongly, with later work ; but they occur in lancet windows in the nave and chancel of the little church of Wisley, in Surrey, and are common in the hugely prolonged belfry windows of 13th-century towers in the neighbourhood of Caen, e.g. at Norrey and Audrieu. The aisle is divided from the body by four arches with nail-head ornament ; and on this side there is a clerestory above. At the E. end of this aisle was a screen that marked off a chapel—traces of it remain in the base on the N. side of the last column to the E. Notice : (1) 14th-century boss on hood moulding on N. of nave. (2) Two door-ways to the cloister on the S. of the nave : the E. of these is clearly Trans. (3) Piscina at S.E. of nave. (4) Altar-stone in aisle. It has four crosses on the slab, and one on the edge (a very unusual position). In the centre of the slab is a very shallow reliquary, with traces of leaden sealing. (5) Two fragments of a limestone slab with indents—one for a garter. (6) Three late Dec. windows inserted on the N. of the aisle. (7) Four old angel corbels, now against the W. wall. Part of the roof is old.

We pass now to the ruined transepts and choir,

incomparably the most beautiful part of the church. The low, or original, part of the chancel walls has a rich intersecting Trans. arcade. This does not, however, continue to the E. end, since the chancel was lengthened in the 14th century. The upper part of the side walls (with five windows on each side) is late Dec., and apparently two alternate patterns have been used for the windows, it being so arranged that each pair of opposite windows has two different designs. One of these patterns remains perfect in the W. window on the S. side; the second pattern is apparently lost. The E. window is also late Dec. Notice the traces of the Sanctuary steps, and of a step to the W. of them: also the remains of 14th-century *sedilia*. To the W. of the last is a contemporary tomb-niche; and to the W. again of this is a door-way. This led to a chapel on the S. of the choir in an unusual position, though not without parallel elsewhere.[1] This is said to have been the Clifford chantrey: and here we should once have looked—if the tradition preserved by Wordsworth be authentic—for

> "a griesly sight;
> A vault where the bodies are buried upright!
> There, face by face, and hand by hand,
> The Claphams and Mauleverers stand."

On each side of the chancel, at the W. end, is a large, round-headed door-way, that gave access to the E. chapels, or aisles, of the transepts.

The four arches of the crossing are Trans., and part of the original church. The transepts, however, were rebuilt in the 14th century, with an aisle to the E.—doubtless the old Trans. transepts had each of

[1] It is exactly paralleled at Talley Abbey, a Cistercian house in Carmarthenshire.

them three E. chapels. In the N. transept, in fact, the S. respond of the arch to the S. of these three chapels remains. The E. aisle of the S. transept is of extraordinary width—roughly six paces as against the seven of the transept itself. It is obvious that the E. wall of this aisle is not bonded into the S. wall of the choir: clearly it is not an old Trans. wall recast. There are two Dec. windows in the W. wall of this transept, beyond which little remains. Notice in this transept: (1) slab with cross fleury against the W. wall; (2) good 14th-century door-way into N. walk of cloister; (3) bases of two altars against the E. wall. The N. transept is much more perfect, and has two Dec. windows to the W.; Dec. windows on the N. of itself and of its aisle; and two smaller, reticulated clerestory windows above its E. arcade. The tracery of these last remains. Notice in this transept the piscina to the N. of the door-way to the chancel.

The square of the cloister court is tolerably plain, and lies to the S. of the nave. On the N. it connects at each end by a door-way with the nave, formed by an enlargement in the late Trans. wall arcade. Notice the corbels for the wooden roofs of the N. and E. cloister walks. The disposition of the domestic buildings is generally normal, and is most easily learnt from the plan. Nothing remains save partially excavated foundations. The point of interest is the small octagonal chapter-house: owing to its ground plan it could not be placed, as usual, to the S. of the S. transept (with or without the intervention of a sacristy), but was necessarily built in a clear space to the E. and necessarily reached by a long passage. Most Benedictine and Cistercian chapter-houses were rectangular (Westminster is a curious exception); but in churches of secular canons polygonal chapter-houses

are the rule (e.g. in Yorkshire, Howden, Beverley (destroyed) and York). Perhaps not enough Augustinian chapter-houses remain to enable us to formulate a rule for them. There seems, however, according to the plan in Messrs Macgibbon & Ross' "Ecclesiastical Architecture of Scotland," to have been another example at Inchcolm Priory, in Fifeshire (ii. 316). At Alnwick Abbey (Præmonstratensian) the chapter-house ends in a horse-shoe apse.

To the S. of the cloister there seem to have been some other old buildings, on the foundations of one of which is possibly built the present Rectory House. This was formerly a village school, as appears by an inscription over the door: *Schola Boyliana. Robertus B[oyle], Arm[iger], sumptus et stip[endia] huic scholæ fundandæ perpetuandæque legavit. Carolus, Comes B[urling]ton et Corke, fundum, lignum, lapides et alia desiderata ad aedes erigendas munifice donavit. A.D. MDCC.*

A very picturesque stretch of precinct wall skirts the existing highway up the dale on its E. side. In this the 15th-century gate-house remains complete, but is incorporated in the modern mansion of the Dukes of Devonshire. Landseer's well-known picture represents the receipt of game by the monks at the Abbey door.

I cannot quit the neighbourhood of Bolton Abbey without recording the deep gratitude which every visitor must feel to the truly democratic generosity of its noble owners. No charge is made for admission; and here a few egotistic individuals have not been permitted to destroy what is steadily preserved for the happiness of all.

Borough Bridge is an exceedingly old-fashioned market-town, on the S. bank of the Ure, which here

forms the boundary between the N. and W. Ridings. In the centre of the town is a picturesque well. The church (*open*) has been rebuilt on another site; but incorporated into the N. interior wall of the vestry is part of the head of a very important Norm. doorway; a mutilated Crucifixion; and other fragments. Outside, near the S. door, is what looks like an ancient font. A short distance to the W., on the road to Roecliffe, are the three huge megaliths known as the DEVIL'S ARROWS. Though none of these is as tall as the monolith in Rudstone churchyard, the concurrence of the three is very striking, and attracted the attention of our earliest topographers. Leland, in whose time there were four—"fore woren and scalid with wether" (i. 94)—has a very careful and detailed description; so also has Camden, who records that one of the four, at the time of his visit, had been lately thrown down "by the cursed love of gain" (Gough, iii. 9). Both these two old antiquaries agree in supposing them Roman trophies, placed near the side of the Watling Street. We learn from Dr Pococke, who came in 1750, that another name for these stones with the "common people" was the Three Sisters (XLII. C.S. 59). It can hardly be asserted that the meaning of these monuments has even yet been conclusively established; it is pretty certain, however, that they were erected for some purpose uncertain by the Celts, or Romano-British. No other megalithic remains in Yorkshire are of the dignity or importance of these.

Boston Spa (1 m. S.S.W. of *Thorp Arch*) is a minor inland watering-place—it is little more, indeed, than a village—on the right-hand bank of the *Wharfe* between *Wetherby* and *Tadcaster*. The river at this point, as seen from the bridge, has much of the character of the best river scenery in Yorkshire—volume of water,

dignity of breadth, and fringes of beautiful timber. The mineral spring here was first discovered in 1744 (Allen, iii. 314), but the place has never been of much importance. It is not even mentioned, in fact, by Bigland in the "Beauties of England and Wales" (1812).

Boulsworth Hill is apparently the highest point of the Pennine Hills between *Skipton* and the Cheshire border (1700 ft.); curiously enough, however, the Yorkshire boundary does not lie along its summit, but a little to the E. of, and below, the main ridge, so that the top of the hill is in Lancashire. The writer has never climbed it, nor is it perhaps worth climbing: possibly a sufficiently good idea of its neighbourhood is got by the romantic moorland walk from *Haworth* to Hebden Bridge by way of Walshaw Dene. The moor in all this part of the county is curious, and quite unlike the moors of N.E. Yorkshire; heather is comparatively scarce; but there are acres of coarse herbage and fluffy cotton grass, with patches of bracken and whortleberry.

Bowland Forest (*pron.* Bolland) is a wild moorland tract, continuous with the Wyresdale Fells, in N. Lancashire, but completely isolated from the main body of the Pennine hills by the broad open vales of the *Ribble* and the *Wenning*. The river of Bowland Forest is the swift and lively *Hodder*, which flows into the *Ribble* in the neighbourhood of *Mitton*. Those who do not care to venture into its recesses may get a picturesque view of this district from the high ground of Tosside Chapel.

Bracewell (1½ m. N.W. of *Barnoldswick*). The little church (*open*) has a debased W. tower; a Norm. S. door-way and chancel arch; and an aisle (N.) with a reticulated W. window. The arcade, however, would

seem to be later—it exhibits, at any rate, two of the coarse pillar niches—said to be characteristic of churches built by the Tempests (cf. *Broughton* and *Kirkby Malham*)—that can hardly be earlier than late Perp. The circular font is probably Norm. Of the grand display of old glass recorded in this church by Dodsworth (Y.A.S., R.S., xxxiv. 242) now only a few poor fragments remain in the aisle. There is more, however, than appears from the additional note printed in the last edition of Whitaker's "Craven" (i. 101). Notice the arms of Clifford, Tempest, Calverley impaling Tempest, (?) Halsall impaling Tempest,[1] and Neville. In two of the windows are fragments of inscription—the longer a mere mosaic. It seems possible, however, here and there to pick out a word that does not appear in Dodsworth. These fragments belong to the first half of the 16th century (Whit., i. 101 n).

BRADFIELD is a delightful, old-world village, on the edge of the wild moors that roll away thence to the Derbyshire border, and the valley of the Derwent. It is difficult to believe that this retired hamlet is only a few miles in a bee-line from *Sheffield*.

Here is a handsome, large, and well-proportioned

[1] There is some doubt as to the identification of this achievement, though apparently Grace Tempest married Henry Halsall c. 1448 (Y.A.S., R.S., 242 n. 8). The coat now in question is sable, three —— heads erased—the arms of Halsall are blazoned as "argent, three dragons' heads erased, azure" in Flower's Visitation in 1567 (LXXXI. Chet. S. 93)—as argent, three serpents' heads erased azure, in Benalt's Visitation in 1533 (CX. Chet. S. 166). The heads at Bracewell look like foxes' heads, but others have suggested dragons, lions, bears, and boars! Lastly, the arms of Halsall of Melinge are given by Burke as argent, three heraldic tigers' heads erased azure!

church, though formerly only a chapel of ease in the immense mother-parish of *Ecclesfield*. The building, as a whole, is Perp., but the nave arcades and chancel arch are said to be relics of an earlier church that was built at the end of the 12th century (X. J.A.A., N.S., 240). The capitals in the nave have been ruthlessly hacked away—it is said to make room for former galleries. The church, however, is not without problems—thus, whilst all the windows on the S. (excluding the clerestory) have marked Perp. tracery, all on the N., and both the clerestories, look later, or even Debased; whilst the E. window of the N. chapel seems actually Curvilinear. Notice: (1) Old carved panels incorporated into reredos and Communion Table. (2) Small sunk chamber—possibly an ossuary—at E. of S. chapel. It is entered from a door-way on the S. of the Sanctuary. (3) Strange little window, high up near the roof, on S. of S. aisle. (4) In N. aisle—pre-Conquest cross. It seems to be perfect, and is ornamented with five bosses—like the cross at St Buryan, in Cornwall—to represent the five wounds of Our Lord. (5) Old glass, apparently still *in situ*, in window on N. of N. aisle; *I H C*; *M* (thrice repeated); (?) *terras liberabit*; *memento finis*. (6) Fine old roofs, save in N. and S. chapels. On that of the chancel remains some heraldry—a plain bend; two chevrons with an annulet (? for difference). Since Hunter has failed to identify these coats, it would be idle for the writer to attempt it. (7) On E. respond of N. chapel arcade—brass plate, with portraits of husband, wife, and children, and with inscription to John Morewood and his wife, Grace (both d. 1647). (8) On column in N. chapel arcade—small brass inscription to Mrs Mary Morewood (d. 1652). (9) Old iron-bound chest in S.

chapel. (10) Cup-shaped font on octagonal base. Opposite the village inn is what seems to be a single upright of the old stone stocks.

BRADFORD is the third town in size of the Riding, and one of the best built in the county. Emerging, indeed, from the new Midland railway station—itself almost worthy of Belgium—we have at once, to right and left of us, a vista of fine streets that is quite without rival in *Leeds* or *Sheffield*. The Town Hall of Bradford is also a fine building, though obviously modelled on the Palazzo Vecchio at Florence. Bradford, moreover, possesses—what *Leeds* no longer boasts—a mediæval church (*open*) of size and interest. The nave arcades of this (9 bays), with the exception of the W. bay, are 14th century, and the piers consist of four-clustered shafts divided from one another by a shallow depression. It will be noticed, however, that the capitals of the first two piers from the W. and of the E. respond, in the S. arcade, as also in the N. arcade the whole of the capitals (not counting in either case the last bay to the W.), are of quite different section from the rest. For myself I should hesitate, the mouldings of these capitals are so simple, as to whether to assign them to the 12th or the 15th century. I find, however, that they are styled Trans. (*Brad. Ant.* i. 45). In that case, of course, these are fragments of an earlier church incorporated in the later Dec. structure. Anyhow, the W. bay (which has no capitals at all, and is marked off from the rest of the arcades by a double respond) is obviously later addition; and was no doubt added, as at *Wakefield*, to link on the original church to the Perp. tower that was afterwards built to the W. of it. The chancel also is said to be Dec.; and the Bowling Chapel (to the S.) is known to have been added temp. Henry VI.

(*ib.*). Notice: (1) Very fine font-cover, probably 15th century. (2) On S. wall of S. chapel—large, oval brass inscription to Thomas Wood, M.A. (d. 1712), head master of Bradford Grammar School. (3) Piscina in chancel—possibly 14th century. (4) Small rectangular squint, high up, on the N. of the chancel, commanding the High Altar. I suspect there was once an upper priest's chamber here. (5) Beginning of rood-loft stair on N. of N. aisle. (6) Built into the wall near this last (the door behind the organ must be opened to find it)—fragment of pre-Conquest knot work. (7) Old beams in nave roof. (8) Against W. interior of S. porch—relief cross fleury, with fructed stem. (9) Against E. interior—slab (dated 1617) with two quaint incised figures of children. (10) Mason marks in basement of tower.

Braithwell (3½ m. S.S.E. of *Conisborough*). The Trans. church was originally cruciform, with a central tower, and apparently without aisles; but the S. transept was subsequently absorbed into a S. aisle that was added in the first half of the 14th century, and there is now a Perp. W. tower. Of the four original central arches, only three (on the S., E., and W.) remain; whilst the chancel was rebuilt altogether in 1845. Notice: (1) Beautiful (?) Dec. tomb niche on N. of chancel. (2) Piscina in aisle. (3) On wall at N.E. corner of nave—brass inscription to Ralph Purslove (d. 1726). (4) On pulpit: *Blessed is God in al his giftes and holy in al his workes. Your helpe is in the name of the Lorde who hath made both heaven and earth. Blessed be the name of the Lord from henceforth world without ende. Amen.* 1574. I can hardly believe that the grained and painted pulpit dates from the period indicated. More probably old panels have been let in. The letters are

incised and filled with composition. (5) Under the tower is some late Perp. woodwork with an inscription that is similarly treated. (?) *Da* (could not read) *Domine bonum finem, in fine penitentiam et remissionem peccatorum. Lauda finem si* (?) *finis* [gone]. Below is a kneeling figure, and B. (?) S.[1] (6) In the vestry, again, is more similar inscription, on what seems to have been the door of a pulpit: . . . *bonus T.* (? *F*)*orum bonum. Mors omnium finis.* (7) Small Trans. tympanum, with pattern carving, over S. door. This is one of the only three carved Norm. tympana in the Riding, unless the fragment at *Woolley* be added as a fourth.

In the middle of the village, at the four cross roads, are the relics of a cross incorporated with some portions that are obviously later. Round the socket is an inscription that the writer, with some shame, was driven to confess himself entirely unable to read. It is some consolation to find afterwards in Hunter (i. 135) that this "has been placed beyond the power of anyone to decypher by the blundering attempts of some country mason to restore it." There is an engraving of this socket in Gough's "Camden" (iii. 32), where the inscription is given somewhat as follows: *Jesu le Fiz Marie pense toi le fils notre roi je vus prie.* Dr Pegge corrected this as follows (XXI. *Archæologia*, 33): *Jesu le fiz Marie | Pense toy | Le frere no roy | Je vus prie.* (*Think upon the brother of our King*), and assigned it to some friend, or retainer, of Hameline, Earl of Warren, illegitimate half-brother of Henry II.

Bramham (2 m. S.W. of *Newton Kyme*) is the centre of a famous hunt, and a picturesque stone-built

[1] Probably for Bryan Sharpe, Vicar, 1565-1576 (Hunter, i., 134).

village. Unhappily the church has been so extensively restored that it now retains little interest. Probably the original building was Trans.; and of this there remains the W. tower (with a much restored arch), and also the nave and N. aisle. The S. aisle, I fancy, and the chancel, are E.E.; but the latter has since received N. and S. chapels. The tower is built in three stages, with "set-backs," and with an overhanging parapet and corbel table; the battlements and short stone spire are later. Notice the good 13th-century S. door-way.

Bramhope (1 m. S. of Poole) is prettily placed on the S. of the *Wharfe*, on the gentle E. slopes of *Otley Chevin*. The sole object of interest is the old chapel, which is said to have been founded in 1649 by Robert Dyneley, a "zealous Puritan" (I. "Bradford Antiquary," N.S., 325). It is thus one of the very few churches in England that were built during the Protectorate. Even after the Restoration it seems to have retained its old character as a place of Puritan worship; and Oliver Heywood is said to have preached here on at least two occasions (1664 and 1667). The chapel is simply an oblong room, with Tudor-like windows, and two doors on the S. Inside are box-pews; some worm-eaten benches; an old pulpit, with sounding board and reading desk; and a post-Restoration font, dated 1673. The stone altar, of course, is later, and exhibits in front the arms of Rhodes—"perhaps the only instance in the kingdom of an heraldic device in such a position." (I. A.A.S.R. 246.)

Brayton (1 m. S.W.S. of *Selby*) has a church (*open*) of marked interest and beauty, even in this district of fine churches. Originally a Norm. structure of a very common type (chancel, nave, and W. tower), it was subsequently recast—in the 14th century, by

the addition of aisles and the rebuilding of the chancel; in the Perp. period, by the insertion of windows in the N. and S. aisles, by the erection of a clerestory, and by the raising of the tower by the building of an octagon and short stone spire. These last should be compared with those at Patrington, but the general effect is clumsy. The beautiful Dec. chancel is unusually long for the length of the nave. Sir Stephen Glynne gives 55 ft. as against 47½ (XII. Y.A.J. 448). The E. window is Curvilinear; the other chancel windows resemble one another—all except a single trefoiled light on the S., which has the look of being earlier than the rest. To the W. of this latter there also seems to be a break in the masonry. The two great features, however, are the magnificent Norm. chancel arch and S. door-way, both of which are exceedingly noble, and neither of which has been ruined by restoration.[1] "The sculpture on the arch of the door-way still retains traces of colour and all the details are very highly finished, the texture of the various surfaces, such as the dress of the men and the skins of the animals, being indicated by means of finely incised lines . . . there are very few [specimens of Norm. sculpture in England] exhibiting the delicate finish seen at Brayton." (II. "Rel." N.S. 152). Mr J. Romilly Allen also refers to two medallions of women, exhibiting "the long hanging sleeves with knotted ends [that were] characteristic of the extravagant fashion of the time." (*ib.* 157). Similar costume appears on the carved tympanum of the Norm. S. door-way at Danby Wiske, and in a detached fragment at Bishop Burton. Notice: (1) Trefoiled sedilia and piscina. (2) Brass inscription on chancel

[1] In the door-way not a single stone is new except in the hood, and also except the tips of three beak-heads.

CHANCEL ARCH, BRAYTON

oor to Gabriell (d. 1712) and Faith Brooke (d. 1721). 3) On S. side of chancel—large altar-tomb with utilated recumbent effigies of a man in plate armour nd of his wife—both heads have disappeared. Round ne edge: *Hic iacet D[omi]n[u]s Georgius Darcie, iles, et D[omi]na Doritheta uxor sua, filia ac sola aeres Joh[ann]is Melton, militis, q(ui obii)t XXIII. ie Septe[m]bris an[n]o D[omi]ni* 1558. The letters curved brackets, now destroyed, are restored from ne copy in Dodsworth (Y.A.S., R.S., xxxiv. 152). he heraldry of this important monument—I have aken the tinctures for granted—is best understood y reference to the pedigree in Hunter (ii. 164). t the E. end: (*a*) ? Stapleton impaling Darcy (arg. hree cinquefoils gules[1]). Elizabeth, daughter of eorge, Lord Darcy, married Bryan Stapleton of arlton; (*b*) Quarterly, Darcy (as before[1]) and elton. Lord Darcy himself married Dorothy, aughter and heiress of Sir John Melton of Aston. n the N. side: (*c*) Dawnay impaling Darcy (az. mée of crosses crosslets and three cinquefoils arg.[1]). nother daughter, Edith, married Sir Thomas Dawnay;) Fairfax impaling Darcy (as in *c*). Another aughter, Agnes, married Sir William Fairfax of illing; (*e*) Metham impaling Darcy (as in *c*). A urth daughter, Dorothy, married Sir Thomas

[1] The relation between these two achievements of Darcy ems to have received less attention than it deserves. he first appears as early as 1240-45. ("Philip Darcy, argent a trois roses de goules" ("Nicholas' Roll of enry III.," 11)); the second appears c. 1337-51 ("Monsire arcy, le Cosin, d'asur, a trois cinquefoilles d'argent oisele argent" ("Nicholas' Roll of Edward III.," 43)). after years, apparently, the first coat was borne by the arcys of Essex (XIII. H.S. 186), the second by the arcys of Yorkshire (XXXVI. S.S. 209).

Metham; (*f*) Darcy (as in *c*); (*g*) Babington impaling Darcy (as in *c*). A fifth daughter, Mary, married, for her first husband, Henry Babington, of Dethick in Derbyshire. At the W. end are two much quartered shields, of which I have made no note. This George, Lord Darcy, was the son of that Lord Darcy of *Templehurst* who was put to death for complicity in the Pilgrimage of Grace. It was he who erected the screen at the W. side of the Hilton chapel at Swine, in the E. Riding. (4) Trefoiled piscina in S. aisle. (5) Disused, circular font, perfectly plain, and with staples for locking. (6) Outside the porch (S.)—enormous blue slab with indents for inscription, four corner emblems, and two shields. (7) On S. of churchyard—steps and socket of an ancient cross, surmounted by an 18th-century sun-dial. The date is perhaps 1776, but is obscured by an iron clamp.

Brodsworth church is apparently Trans., but its evolution is hard to read. Thus the W. pier of the N. arcade is a double respond, indicating apparently that the church has been prolonged a bay towards the W.; and it is remarkable, also, that this respond seems to retain traces of the former existence of a Norm. arch of the plainest type, or, at least, of an intention to build it. It seems, however, to judge from the absence of a "bond" in the W. exterior of this aisle, that this W. bay *of the aisle* is itself an afterthought, and not part of the original extension. Is it possible that the nave of a small Trans. church, with a single N. aisle, was prolonged towards the W., and a tower added, not very long after its completion; and that subsequently—though again at no very long interval—the aisle was correspondingly prolonged towards the W. Anyhow, the N. chapel is

apparently later; whilst the S. chapel and S. aisle are quite modern additions. The tower arch belongs to the plain early type, and is small and pointed; and the two-light belfry windows on the N. and S. have interesting carving in their heads. Notice: (1) William and Mary pulpit, carved with foliage, the heads of cherubs, etc., and dated 1696. (2) On floor of nave—incised cross, with two coats-of-arms and rim inscription (I supply from Hunter what I could not read myself: *Hic iacet Ricardus (de Picburne), armiger, et Iohanna, uxor eius, qui obi[i]t (septimo Idus Octobr. Anno D[omi]ni MCCCC vicesimo primo)*. (3) Lower part of cross-fleury, with chalice, missal, and rim inscription. The date seems to be 15(? 14)38. (4) Plain octagonal font. (5) Built into each side of the modern S. porch is an interesting cross-fleury in relief. That to the W. has a chalice on the stem; that to the E. has a serpent twisted round a sword, as occurs again at the neighbouring church of *Hooton Pagnall*. There is also a second interesting incised cross built into this E. side.

Brotherton is a large, untidy village, with many abandoned quarries in the white magnesian limestone. Historically it is interesting as the birthplace, in 1300, of Thomas of Brotherton, afterwards Earl of Norfolk, the eldest son of Edward I. and his second wife, Margaret. The King and Queen at the time were on the march to Scotland—"Paravit rex exercitum ut veniret in Scotiam, et in illo itinere peperit regina filium suum primogenitum Thomam, in partibus borealibus apud Brothertoun, a qua villa filius natus cognomen accepit"—("Chron. de Lanercost," 193). The Queen, in her labour, had invoked St Thomas of Canterbury, who immediately came to her assistance—"mira res, statim voti compos effecta

est: sine difficultate peperit filium suum primogenitum, et datum est ei nomen 'Thomas.'" (R.S. XXVIII. ii. 438).

The church was rebuilt in 1842 in the horrible sham Gothic of the period. Notice the extraordinary elevation of the altar—five steps lead up from the nave into the structural chancel; four more steps to the Sanctuary. On the chancel floor are many old slabs, with traces of crosses and rim inscriptions. One has a later stone curiously let in, with a brass inscription to Mrs Mary Smith (d. 1766). Here also will be noticed a long narrow altar-stone with five very conspicuous crosses. At one end is a slight hollow which may once have accommodated a later brass inscription, unless indeed it was possibly a seal for relics. On the S. of the chancel is a wall monument to Charles Daubuz (d. 1717), a former vicar. On the floor of the chancel is a small brass plate to another former vicar, Henry Hobson (d. 1777), "*vir verae probitatis: non servilis.*"

Broughton (1 m. N.E. of Elslack) church is curiously secluded. The bulk of the building is in the late Perp. characteristic of the district, and the traces of a mutilated niche on the E. column of the nave arcade (N.) suggest that it was built by the Tempests (cf. *Kirkby Malham*). There is no chancel arch. The S. door-way is Norm. The capitals of the nave arcade are typical of the neighbourhood. Notice: (1) Screen-work round N. chancel chapel. (2) Two fragments of alabaster carving, with traces of colour, in the vestry. One of these is a Virgin and Child. (3) Large bracket on E. respond of nave arcade. (4) Rude font. (5) Traces of blocked "low-side" window, and also of blocked circular-headed priest's door-way on the S. side of the chancel.

Broughton Hall, the seat of a younger branch of the ancient family of Tempest, is seen to great advantage from the high road between *Skipton* and Clitheroe. The situation is one of great beauty.

Buckden Pike is the fourth highest hill (2302 ft.) in the W. Riding, and commands from its summit beautiful views into Langstrothdale and the N. Riding valleys of Bishopdale and Walden. W. Riding visitors will most easily ascend it from the remote little mountain hamlet of Buckden, either directly, or by taking the Aysgarth road to a point beyond the hamlet of Cray, and climbing up thence to the E. Cray Gill, I may add, which lies below Cray, should be visited for the sake of its picturesque chain of cascades. None of these is important in itself; but *Wharfedale*, for a Yorkshire valley, is so singularly destitute of waterfalls, that the smallest ought not to be neglected.

Burgh Wallis (2 m. N.E. of *Hampole*) is a charming stone-built village—one of many like it that cluster somewhat thickly in the broken, heavily-wooded *Barnsdale* district. The small Trans. church retains its original ground-plan, without the addition of aisle or chapel. Notice the large amount of "herring-bone" masonry on both sides of the nave, and also on the S. of the chancel (cf. *Kippax*). The tower also has a very early look, with its circular-headed windows, and belfry-lights divided by a shaft. It is in three stages, and possesses no W. door; but, like most of these early towers in the Riding, it is crowned by later pinnacles and parapet. In spite of its generally primitive appearance, the belfry windows are pointed; and I think that this tower must be ranked with that at *Great Ouseburn* as an interesting survival, in the Trans. period, of a very much earlier type. The massive

chancel arch is also pointed. Notice: (1) Small piscina. (2) Stone sedilia bench. This is very uncommon, but similar benches occur on each side of the chancel—not in the Sanctuary—of the neighbouring church of *Campsall*. (3) Two crosses fleury —one, with a sword—forming part of the chancel step. (4) Very good restored screen, with grape pattern carving—probably Perp. (5) On nave floor—well preserved brass of a knight in plate armour. "A part of the inscription remained in the time of Johnston, sufficient to show that it was for a Gascoign, a son of Sir William Gascoign; and there can be little doubt that it is the monument of Thomas Gascoign, who died in 1554" (Hunter, ii. 486). This Thomas desired by his will (proved July 9, 1556) to be buried in the church of Burgh Wallis (XI. Y.A.J. 92). (6) To the N. of this, and partly hidden by immovable pewing, is an incised stone with a black letter rim-inscription, and a cross of considerable interest—*perhaps* the grave-slab of a former rector, Henry Gascoigne (d. 1540), which is mentioned by Hunter (ii. 486). (7) Interesting Trans. font. (8) S. porch, with ribs and slab roof.

Burnsall (3 m. S. of Grassington) is beautifully placed in one of the pleasantest parts of the green and pastoral valley of the *Wharfe*. The church (*open*) is mostly of the coarse Perp. common throughout the whole of *Craven*; and the presence on the S.E. pier of the tower (which is built inside the aisles) of mason marks, like a kind of Z, that are said to occur again on the unfinished tower at *Bolton Priory*, suggests that the structure is roughly contemporary, i.e., 1520-1539. In that case, of course, the two Dec. windows in the chapel on the S. of the choir are parts of an earlier church. Notice: (1)

Very remarkable, rude font—early Norm., or possibly even pre-Conquest. (2) Under tower, on N.—stone tablet recording that the church was "beautified" by Sir William Craven, "late Lord Mayre" of London, in 1612. (3) In S. chapel—incised crosses built into the jambs of a window. (4) Old pulpit. (5) E. respond of N. arcade, which rests on an inverted Norm. capital (cf. *Kildwick*). (6) In N. chapel—pre-Conquest crosses, plain hog-back, and alabaster carving of the Adoration of the Magi, with traces of colour. One of the crosses has also traces of red. (7) Stone stocks in churchyard.

Burnsall, like the neighbouring rectory of *Linton*, was formerly divided into medieties, each rector having his own parsonage house (the one now unused has the arms of Fitzhugh reversed), and his own pulpit and stall in the church. Notice the delightful old school in the village, founded by Sir William Craven in 1602. Perhaps the prettiest distant view of Burnsall and its retired dale is that to be obtained from the hill on the road to *Barden*, at a distance of about two miles from the village.

Burton-in-Lonsdale ($2\frac{3}{4}$ m. W. of *Ingleton*). To the W. of the village is a grassy mound—in all probability a Norm. "mote"—which represents the site of the old castle of the Mowbrays, who had property here at least as early as the reign of King John (Whitaker's "Richmondshire," ii. 354). The place is sometimes called Black Burton (e.g., on Greenwood's Map of Yorkshire, in 1817); but it is entered as Burton-in-Lonesdale in a grant of market to John of Mowbray as early as 1306-7 ("Cal. Rot. Chart.," 138).

The *Calder* rises on the Lancashire border, not far from Todmorden, and traverses a valley that is naturally romantic, though now sadly spoilt by a

multiplicity of mills. At Castleford it flows into the *Aire*—

> "Castleford maids must needs be fair,
> Because they wash both in Calder and Aire."

To wash nowadays, at Castleford, in either *Aire* or Calder, would be an exceedingly dirty task. There still remains, however, some pleasing scenery on this river, or rather on its tributary streams, in the neighbourhood of Hebden Bridge; nor is its course below Sowerby, in the vale about *Elland*, altogether destitute of picturesque concomitants.

Calverley, though so near to *Bradford*, still retains traces of rusticity; and the view across the *Aire*, to the hills towards *Otley*, is not without a certain picturesqueness. The church of St Wilfrid is pleasing (*open*). The bulk of the present building is Dec., but traces remain of a Norm. window above the S. nave arcade, on the side towards the nave; whilst the clerestorys and the top of the tower—with a corbelled over-hanging cornice (cf. *Guiseley*)—are obviously Perp. Notice: (1) Piscina and three sedilia. (2) Fine old Jacobean canopy to font. (3) Vaulted S. porch. (4) Blocked "low-side" window in normal position—but every stone seems modern restoration. (5) Glass in the E. window, much of which is old. It exhibits the arms of Calverley, Thornhill, Tong and Markenfield. On the S. side of the churchyard is a very unusually large collection of 17th and 18th century grave-slabs.

Calverley, for six hundred years, was the seat of an ancient family, though this last "never rose to any brilliant eminence in the life of the county." They are best known, perhaps, by reason of the frightful murder committed here on his two young children

by Walter Calverley in 1605. His motive seems to have been partly an unjust suspicion of the fidelity of his wife, partly the despair of a ruined gambler. At any rate he refused to plead—perhaps to save forfeiture of his goods and chattels—and suffered accordingly the terrible *peine forte et dure* at York. His burial is recorded in the register at St Mary's, Castlegate: "Walter Calverley, executed for muthering his own children, the 23rd of April 1605,[1] was buried the said 10th of August." A tradition existed, however, that this was only a pretended interment, and that the body was secretly buried at Calverley. The story seems to have made a great stir at the time, and was taken for the subject of "A Yorkshire Tragedy," which was printed by Thomas Pavyer, in 1608, under the name of Shakespeare. That Shakespeare, who was then in the zenith of his genius, had really any hand in this commonplace composition is incredible to all who have any taste for poetry—it is much more agreeable to the style of Heywood.

CAMPSALL ($1\frac{1}{2}$ m. W. of Askern) is a beautiful stone-built village in the charmingly wooded *Barnsdale* country. Half a mile to the S., on the right-hand side of the lane to Sutton, is the socket of an ancient road-side cross. Campsall Church (*open*) is of more than usual size, and of considerably more than usual interest. The original church was a cruciform Trans. structure, with a very fine tower at the W. end. This, which still remains, has a W. door-way of four orders, the outer three of which have zig-zag moulding. Above is a blind arcade, and above this again are two belfry windows separated by a single blind arch. Notice the

[1] The children were buried the following day, as appears from the Calverley registers: "Willm. and Walter sonns of Walter Calu'ley Esq., Aprill xxiiij."

very fine Trans. arches to the transepts; the Trans. chancel arch (the S. jamb and capital, however, have been rebuilt in the Dec. or Perp. period); the Trans. window on the N. of the chancel; and the traces of two Trans. windows in the N. transept in the N. and W. walls respectively. It will thus be seen that the bulk of the original church remains in the present structure; though this has since been added to and recast, in the early part of the 14th century, by the substitution of plain Dec. windows on the N. and S. of the chancel, and by the addition of aisles to the nave. It is remarkable, however, that these aisles have been constructed so as to embrace the two W. angles of the original Trans. church. The piers of the Dec. nave arcades exhibit a very peculiar section; and their capitals look almost as though they had been intended originally to terminate four-clustered shafts. Another anomaly of this interesting church is the arch between the N. transept and the N. aisle. This has chevron moulding, and has apparently been constructed of old Trans. stones from some other part of the building (cf. perhaps the E. arcade in the N. transept of St Mary's, Beverley). The remaining points of interest in this fascinating church are almost as thick as leaves in Vallombrosa. (1) Trefoil-headed "low-side" window, apparently contemporary with the plain early Dec. window above it. (2) Piscina, and two sedilia. (3) Stone benches (cf. the neighbouring church of *Burgh Wallis*) on the N. and S. of the chancel, but not inside the Sanctuary. (4) Jacobean chest in Sanctuary. (5) Ancient grave-slabs on chancel-floor, e.g., cross patonce on shaft and base. Round the rim (the words in curved brackets are guess-work): (*Orate pro*) *a*[*n*]*i*[*m*]*ab*[*us*] *Willi*[*elmi*] (?) *Hetton & Cecilie ux*[*oris*] *sue, qui*

obiit die me[n]sis Dece[m]b[ris] an[n]o D[omi]ni M qui[n]ge[n]tisi[mo]. (6) Magnificent rood-screen with floor of loft, quite unrestored at the date of the writer's last visit (15th July 1909). Along the base of the open part runs a very curious inscription :

Let fal downe thyn ne, & lift up thy hart ;
Behold thy Maker on yond cros al to to[rn] ;
Remember his Wondis that for the did smart,
Gotyn withowut syn, and on a Virgin bor[n],
All His hed percid with a crown of thorne.
Alas ! man, thy hart oght to brast in too.
Bewar of the Deuyl whan he blawis his hor[n],
And prai thi gode aungel conne the.

I copied this inscription with care, but have added the punctuation. The letters added in square brackets are absent in the original—not merely illegible ; and in one case, at least, I have noted the usual mark of abbreviation (*hōr*). As to the Devil's horn, it is stated by Hunter that "the devil was often represented in the paintings of the Middle Ages with a horn" (ii. 468), and he appends a quotation from the "Shepherd's Kalendar." This, perhaps, dates from the end of the 15th century, but we seem to discover the same idea as late as the prologue to "Grim, the Collier of Croydon" (? *c.* 1662).

"But has enough at home to do with Marian ;
Whom he so little pleases, she in scorn
Does teach his devilship to wind the horn."

(7) Curious niches in E. wall of N. and S. transepts respectively. These were perhaps above altars, and may have been used for Reservation, or for relics. (8) On the floor of the N. transept—incised cross fleury, with sword. (9) Pulpit, in part, at least, Jacobean. (10) In S. wall of S. transept—remarkable

recess, the top of which is supported by three corbels, or brackets. On the ledge at the bottom is a small sunk piscina, but it is difficult to believe that this large and elaborate erection was meant solely as a frame for this very small accessory. (11) Very interesting S. door-way—Dec., with ball flower. (12) S. porch, with ribs and slabs. (13) Old chest in S. aisle. (14) Norm. stones built into the S. interior of this aisle. (15) In N. wall of N. aisle—niche, with relief cross fleury. (16) On floor near at hand—incised cross fleury, with sword. (17) Vaulted baptistery at W. of S. aisle. Above is a chamber—perhaps an old priests' room—in which is preserved a small library.

Cantley ($3\frac{1}{2}$ m. S.E. of *Doncaster*) has a small 13th-century church (*open*) of St Wilfrid. Possibly the S. arcade is later than the main building, and certainly the N. aisle is modern addition. The porch is probably contemporary with the original structure; and the W. tower is Perp.—perhaps rather late in the style. Notice: (1) Plate-tracery E. window, formed by three lancets. (2) E.E. south door-way. (3) Curious old alms-box—17th or 18th century. (4) Plain octagonal font.

Carleton-in-Craven ($1\frac{3}{4}$ m. S.W. of *Skipton*), like Cononley, is a rather quaint mill-village, but the church (*open*) has been rebuilt, and has nothing of interest. Built, however, into the boundary wall of the graveyard, adjoining the lych-gate, is a stone inscribed: *Anthonie Clyfford,* and some other words that I cannot decipher. This, according to Whitaker (i. 227), was formerly in the old tower. At the entrance to the village, on the lane from *Broughton*, are the picturesque ruins of a Tudor hall. A gable of this has the following inscription: *This made Willyam Farrand and Elizabeth his wif in Aprill* 1584.

CATTARICK FORCE is a beautiful waterfall on the

CATTERICK FORCE

tributary that falls into the *Ribble* at Great Stainforth. The writer has visited it only twice—unhappily at seasons of very little water. The scramble up the beck from Stainforth village is pretty and exhilarating, but is not, we fear, the legitimate route, which ascends through the high pastures on the S. of the stream.

Cautley Spout (4 m. N.E. of *Sedbergh*) is a series of water-falls on the E. side of the Calf, on a feeder near the head of the Rawthay. In Yorkshire, where slate formation is exceedingly rare—almost limited, in fact, to this remote corner of the county—this kind of picturesque "cataract-sequence" is elsewhere unknown—in Westmorland and Cumberland it is common enough. Cautley Spout, of course, is seen to best advantage when the stream is in spate after heavy rainfall; at all times, however, the spot is worth a visit for the sake of the fine glen scenery and of the cliffs of Cautley Crag.

Cawood is a large village, or very small town, on the W. bank of the broad and muddy Ouse, and so on the exact confines of the W. and E. Ridings. The streets are exceedingly old-fashioned; and it is difficult to believe that this strange relic of old England is hardly twenty miles in a bee-line from the bustling modernity of *Leeds*. The church (*open*) is apparently very early E.E.—the W. door-way of the nave, indeed, looks clearly Trans.—and consisted originally of chancel and nave, with S. aisle. To these, however, a tower (at the W. of the S. aisle), a N. aisle, and N. and S. chapels, were subsequently added, perhaps late in the Perp. period. The E.E. south nave arcade is distinctly striking, with its graceful, slender, four-clustered shafts. The N. chapel is separated from the chancel by two circular-headed arches; and the S. chapel was originally separated by a single similar

arch, but this has been blocked, and the chapel itself destroyed. (1) Restored piscina. (2) E.E. shaft piscina, now detached and in vestry. (3) Octagonal font, probably Perp.

Willis, in his "Survey of Cathedrals" (i. 32), says that Arch. Wulstan I. (d. 956) obtained Cawood for the See of York, but unhappily gives no reference or authority. Unfortunately I can find no charter to this effect in Birch; and the place is strangely omitted in Domesday. It is certain, however, that in later days Cawood was one of the principal archiepiscopal residences; and in Raine's "Historians of the Church of York" reference is made to repairs and additions to their "castle" here. Thus Arch. Neville (1374-1388) erected new buildings, and adorned the "Castellum" with new towers (ii. 425); whilst Arch. Bowet (1407-1423) (*Ib.*, 485):

> "Aulam novam sumptibus in Cawood erexit,
> Ex polito lapide et plumbo contexit."

How favourite a place of residence was Cawood with the northern primates is proved by the number of them who died here—Greenfield (d. 1315), Melton (d. 1340), Bowet (d. 1423), Rotherham (d. 1500), Savage (d. 1507), Toby Matthew (d. 1628), and Monteigne (d. 1628). Wolsey came here after his fall in 1530, confirming whole crowds of children on the way; and it was here, at dinner on All Hallows Day, that Dr Augustine's "boisterous gown of black velvet" upset the great silver cross on to Dr Bonner's head, thus drawing from Wolsey his despondent "malum omen." The arrest by the Earl of Northumberland and Walter Walsh did not, however, take place till the 4th November, only three days before the intended enthronement in the Minster. Wolsey

had been appointed archbishop in 1514; but it does not appear that he ever visited the metropolitan city.

Cawood manor-house was surprised and taken by the younger Hotham at the very beginning of the Great Rebellion. His chief object seems to have been to secure the person of Arch. Williams, but the latter had timely warning, and escaped the night before "without a sumpter, nay, not so much as change of Apparel." It seems afterwards to have been held again more than once by the party of the king; anyhow it was retaken by Sir John Meldrum in 1643 (D.N.B.) and by Fairfax himself in the May of the following year (*Journ. of the House of Comms.*). Finally it was slighted by order of the Parliament. Little of it now remains save a picturesque gate-house, not far from the bank of the river.

Cawthorne (2¼ m. S.W. of *Darton*) is a pretty, well-cared-for village in the midst of a broken, prettily-wooded country. Unfortunately the church (*open*) has been much restored and added to, and the chancel is recent rebuilding; but possibly the old part consists of a late 12th-century core, with the addition of a 14th-century N. chapel. Hunter, indeed, suggests that this last was built for the Bosville chantry, founded on the N. side of the church, in 1455, by Isabel Langton, formerly the wife of John Bosville,[1] in which case, of course, it is later. Notice: (1) Very curious old font—probably Perp. On it are repeated the initials (?) F. P. O. (2) Good Perp. tower. (3) Head of Sax. cross built into E. exterior of N. aisle. (4) Built into the wall on the N. of the churchyard—six fragments of crosses fleury (one with a very curious base). (5) At the W. of the church-

[1] Licence granted, 2nd June 1452 (XCI. S.S., 191).

yard is a fine Sax. cross, of which the head and two fragments of the shaft appear to be genuine. From this point is a beautiful view.

Chapel Allerton is perhaps the pleasantest and least spoilt of the immediate suburbs of *Leeds*. The picturesque old church (post-mediæval) is now unused. In the new is preserved a good Carolean font, inscribed: *Ther is one Lord one Faith one Baptisme. Ephesians, iv.* 5, 1637.

CHAPEL LE DALE is the name now generally given to the singular upland valley—one of the finest of its kind in Yorkshire—that lies between *Ingleborough* and *Whernside*. Properly, however, it is clear that this name belonged originally only to the little chapel itself, though it has now been extended to the surrounding valley for a period of more than a hundred years. Thus, in Housman's "Topographical Description," published in 1800, we read that "Chapel in the Dale is a long narrow valley extending eastwards from near Ingleton upwards of four miles." The original name of the valley is now almost lost, but it seems to have been Wisedale, from the river Wise, or Wease, by which it is watered. Nowadays this river is called, sometimes the Dale Beck, sometimes the Greta, but Housman writes of the "subterraneous river Greta, or Wease" (221); and Wease and Greta appear as interchangeable terms in the anonymous "Tour to the Caves," published in 1781. Wisedale itself is actually marked on Speed's map of the W. Riding, printed in 1610. A similar uncertainty seems to have prevailed with regard to the river name of the immediately adjoining valley of Kingsdale, which is now marked on the Ordnance Survey (one-in., 1898) as the Kingsdale beck, but was formerly known as the Doe (Housman, 209).

Greta, as a river name, ought perhaps strictly to be confined to the course of the two united streams after their confluence at *Ingleton*.

CHURCH FENTON has a cruciform church (*open*) that looks rather imposing outside. The bulk of the building is 13th century, to which period belong the nave, with its aisle (S.); the N. and S. transepts; and probably the chancel. In the Dec. period, however, a reticulated window was added on the S. of the S. transept, and a remarkable Curvilinear window at the E. of the chancel. Subsequently Perp. windows were inserted on the N. and S. of the chancel; the sturdy central tower (and, I think, the piers (without capitals) and arches that now support it) were built in the same style; and the W. front was remodelled in conformity. The nave arcade occasions one or two problems. Probably the fraction of an arch at its E. end was necessitated by the rebuilding, on a larger scale, of the original central tower; whilst the fact that the middle pier is a double respond suggests that the church has, at some date, been lengthened towards the W. Notice: (1) Two W. windows, one above the other—a very unusual arrangement.[1] (2) E.E. piscina. (3) Coarsely executed, recumbent figure of a woman on the N. of the chancel. Sir Stephen Glynne, who calls it "a fine effigy of a lady," suggests in a note that it commemorates a certain "Amy Ryder," but offers no grounds for the ascription (XIV. Y.A.J. 333). (4) Ogee niche on S. of S. transept. (5) Interesting plate tracery window on W. of this transept. (6) Restored Perp. screen in N. transept. (7) Mosaic of 14th cent. glass in (*a*) top lights of E. window; (*b*) middle of the three lancets on N. of N. transept.

[1] Cf. note to *Almondbury*.

(8) Very large altar-slab (five crosses) in chancel floor. (9) Smaller slab (some crosses visible) in same floor. (10) Small stone coffin in chancel. (11) E.E. south door, with nail-head ornament (as occurs in the plate tracery window mentioned above). (12) Traces of lancets visible externally on S. of S. transept. (13) On S. of churchyard—sun-dial, on socket and shaft—perhaps of an ancient cross. Part of a cross remains in the village—the socket and stump of the shaft.

Clapham is a trimly-tidied village, lying just off the high road from *Ingleton* to *Settle*, and at the base of *Ingleborough*. The only ancient part of the church is the 15th-century tower. Inside, there is nothing to see save some remains of old pewing, which probably belong to the 17th century. Nearly opposite the New Inn, by the side of the lane, is a prettily restored village cross.

Cleckheaton is a small manufacturing town of no particular interest. The church, "a neat structure," according to Allen (iii. 263), "of the style of architecture prevalent in the 13th century," was rebuilt c. 1830! Built into the N. exterior is a stone inscribed: *This is [th]e old White Chappel in The North:* 1707, and marked with the names of the "Chappel Wardens." Also in this wall is a floreated cross. Inside is a really interesting Trans. circular font. This has cable moulding round the top, and an interesting arcade, with demi-figures in some of the arches.

Collingham itself is a pleasant village; but the church (*open*)—wretchedly restored at some dark period—exhibits little of architectural value, save a Perp. W. tower. It contains, however, a Sax. inscription, discovered in 1841, which is hardly to be excelled in interest in the county. In XX. J.A.A.

310, this is given as follows: + *Œdiblæd this settæ eftær giniſæ, ymb Auswini cyning, gicegæd der saule.*[1] *Ediblæd this set after her nephew, after the king Auswini. Pray for the soul.* Now we learn from Bede that Osuini, after having disbanded his army at a spot about 10 m. from Cattarick, departed himself with one faithful soldier, Tondher, to hide himself in the house of Earl Hunvald; that the Earl, however, betrayed him to Osuin; and that this last, by the hand of his servant, Œdiluinum, caused Osuini to be put to death, "detestanda omnibus morte." "Quod factum est," continues Bede ". . . . in loco qui dicitur 'Ingetlingum'; ubi postmodum castigandi hujus facinoris gratia, monasterium constructum est; in quo pro utriusque regis (et occisi, videlicet, et ejus, qui occidere jussit), animæ redemptione, quotidie Domino preces offerri deberent" (iii. 14). Formerly it was supposed, though without much evidence, that the site of this monastery was at Gilling, near Richmond. Since the discovery, however, of this inscription at Collingham, the latter place has been generally identified with "Ingetlingum." Besides the Oswini cross, Collingham church contains other Sax. fragments, on the ledge of the W. window; and there are also fragments of another old cross, carved with figures, and possibly Norm. Notice also: (1) Fragment of incised cross built into N. interior of vestry. (2) Restored trefoiled piscina.

The *Colne* is supposed to preserve the Latin word *colonia*, and appears again as a river name in Gloucestershire, Lancashire and Essex. No Roman station, however, is known to have stood on the

[1] Professor Stephens reads, "æfter onswini, cu(ning)," and calls this monument a "funeral pillar." ("Old Northern Runic Monuments," i., 390; iii. 183).

banks of the now polluted, but once lively, mountain stream that flows down from the cloughs on the W. side of *Stanedge,* and joins the equally dirty *Calder* in the neighbourhood of *Mirfield*; though *Cambodunum* once probably stood on the high ridge of ground that overlooks it to the N., and though traces have been found of Roman occupation not far from its head waters in the neighbourhood of Castleshaw. The first feeders of the Colne alone have scenic interest, in the conglomeration of small, narrow, moorland glens that cluster to the W. and S. of Marsden. Here, indeed, is a type of scenery that has no parallel among the wilder hills of Yorkshire.

CONISBOROUGH is probably better known to the general public than any other castle in Yorkshire, thanks to the glamour thrown round it by Scott as the fictitious home of Athelstan the Unready. The reader, however, must not too hastily accept the description of the surrounding country in "Ivanhoe" (Chap. I.) as true at the present day, for the development of collieries and the plague of red brick cottages have long ago robbed Conisborough of much of its former charm. Even so, the site has a certain dignity which cannot altogether be destroyed by modern retrogression. No other castle keep in the county, save Richmond only, towers above its valley with predominance so absolute. Conisborough, in this respect, is not altogether unworthy to rank even with Corfe.

That Conisborough was a seat of Saxon monarchy is probably a safe inference from its name—we know, in fact, from Domesday that the fee before the Conquest formed part of the *terra* of King Harold. It is equally certain, however, that, at an earlier period, that is, c. 1000, the place was in the hands of a subject;

CONISBOROUGH CASTLE

that the ownership which bestowed on Conisborough
e title of "Kingsborough" must be dated back to
age still more remote. Hunter quotes from Peter
Langtoft verses which push its foundation back
at least about the end of the Northumbrian dynasty;
r hither, according to the chronicler, came Egbert,
st overlord of all England (XLVII. R.S. i. 298) in
9-839:

"Egbrith après le yver, en entraunt le sée,
Est al burge Conane alez of sa meyné."

Conisborough, at the date of the General Survey,
as the "caput baroniæ" of a very extensive Honour,
hich, at that time, belonged to the great Earl of
arren, and continued with his descendants for the
ext two hundred and fifty years, though passing
nce through the female line. This was on the occasion
the succession of his great-granddaughter, Isabel,
ho married, for her second husband, Hameline
lantagenet, natural son of Geoffrey, Earl of Anjou,
nd accordingly half brother to Henry II. It does
ot seem necessary—nor would it perhaps be easy—
o follow its devolution further. Sufficient has been
tated to enable the reader to appreciate the history
f the building of its castle.

Conisborough Castle, like many of its compeers,
s associated with earthworks that are older than
tself. The importance of the place in Saxon times,
hich cannot be disputed, however shadowy may be
he details of its history, might lead one to suspect, in
his case, if in any, that these earthworks are pre-
onquest in their origin. This, of course, is possibly
he case; but recent research has tended to establish,
n the majority of cases, that fortifications of this
primitive order are really those thrown up by the

early Norman invaders—that the first settlers on the soil, immediately after the Conquest, were content to secure their new possessions merely by palisades, banks, and ditches. The Norm. castle as we know it, of solid stone and mortar, is probably the erection of a slightly later age. Be this as it may, these earthworks at Conisborough fall into two separate divisions —an elevated hill, surrounded by a ditch, thus forming an Inner Ward; and an Outer Ward to the S.W., and possibly forming an outwork on the weakest side of access. At a later period the inner, and more important, ward was surrounded by an *enceinte* wall that would have converted the enclosure, had the area been smaller, into the ordinary form of shell-keep. Later still—perhaps not till the time of Hameline Plantagenet, who married the Warren heiress in 1163, and died in 1201—was built the present circular keep. Thus Conisborough, considered as a whole, and reckoning the earthworks and masonry together, is attributable to three quite different periods.

The visitor to-day approaches by much the same route as that pursued in mediæval times by those who had business in the fortress. Passing the modern lodge, and traversing the grassy Outer Ward, the great ditch is crossed at the farther side by a modern embankment, where formerly no doubt there was a drawbridge. The path now begins to climb the S.W. face of the great mound, passing, roughly half-way up, between the side walls of a gate-house, both the extremities of which have vanished, together with the door-way that they formerly contained. Each of these lateral walls is continued, by the side of the path-way, to the summit of the hill. Here is the entrance through the *enceinte* wall into the Inner Ward, but

all traces of the door-way by which one must have entered have now disappeared. Perhaps it resembled the door-way at *Tickhill*. The *enceinte* wall itself has been relieved at intervals by "five small half-round turrets, solid, like those at Knaresborough." (Clark, p. 436). We are now face to face with the great circular keep, the chief, or single, glory of Conisborough Castle. This, from its architecture, cannot have been built earlier than towards the close of the 12th century — possibly, as we have seen, by that Hameline Plantagenet who obtained the lordship of the Honour of Conisborough by his marriage with Isabel Warren. In plan it consists of an enormous cylinder, spreading out towards the base in the form of a cone, and supported all round by six huge, rectangular buttresses. "The tower is now at one point 90 ft. high, and was originally probably about 120 ft. to its conical top. The buttresses, when complete and battlemented, were about 94 ft. high." Cylindrical keeps of this kind, though apparently common in France (e.g. the magnificent 13th-century cylinder of Coucy-le-Château), are very unusual in England. Mr Clark, in fact, mentions only four, at Brunless, Tretower, Launceston, and Orford. The structure consisted of four storeys and a vaulted basement, and is entered by a door-way on the first floor. As this is some height above the ground, it is now reached by a modern flight of steps—formerly it was gained by some kind of light drawbridge. The only access to the basement was by a hole in the roof: in the basement itself is the well. The first floor contains nothing of interest; it and the basement were probably used as store-rooms. Access is gained to the second floor by twenty-five steps that ascend in the thickness of the wall. This was obviously a living apartment,

though probably only in time of siege, as is proved by the very fine Trans. fire-place, and by the curious little sink in the wall. The third floor, which is reached by thirty-four steps, has also a fire-place, though somewhat less important, and a beautiful little oratory in the thickness of the wall. This last is vaulted in two compartments; possesses two piscinas—one on each side—with broken projecting bowls; and is decorated with chevron moulding and carved capitals. On the N. of this beautiful little chapel is a much smaller chamber, possibly a vestry, lighted only by a single window, and having a large, trefoiled recess in the wall. Twenty-five more steps lead to the top, which was probably covered by a conical roof, and was apparently used as a kitchen. At any rate, it seems to have traces of an oven, as well as of two cisterns for water (*ib.* 445). From the summit the view is striking, though circumscribed in all directions, except towards the W. and N.W., by the low hills of magnesian limestone. What is visible is spoilt by the ugly reek of collieries that lie along the valley of the *Dearne*.

Conisborough Church (*open*), and the old part of the village, are situated on a second slight eminence to the W. of the castle, of which they command a picturesque view across the shallow, intervening dip. The church from the beginning was a fairly important Trans. structure, as is fitting to the centre of so great an Honour. The tower is built inside the aisles, to which it opens by arches of the plainest possible type. The arch to the nave is, however, without capitals, and has probably been rebuilt. The nave has been enlarged by the addition of a Perp. clerestory, and the upper part of the tower belongs to the same period. Notice the Trans. chancel arch; the Trans. S. door-way with side-shafts, zig-zag,

and a hood that resembles "dog-tooth"; and the Trans. S. porch, the outer door-way of which, though now much mutilated, also exhibits the characteristic "dog-tooth" ornament. It would seem, indeed, as though the date of the church were exactly on the border line between Trans. and E.E.; and there can, perhaps, be little doubt that it too was built by Hammeline Plantagenet, possibly soon after the completion of the keep of the castle. Notice also: (1) Piscina niche. (2) Iron-barred recess on N. of sacrarium. (3) On chancel floor—brass inscription to Rev. Henry Saxton (d. 1665). He was vicar from 1615 to 1665 (Hunter, i. 119). (4) Old glass in a window on S. of chancel—amongst it, a female saint and the head of a bishop. (5) Squint on N. of chancel arch. (6) On floor at E. of S. aisle—small brass plate to Mary Tofield (d. 1755). (7) Piscina in this aisle. (8) On nave floor—slab, with rim-inscription, part of which is difficult of read, part hidden by the pulpit (I fill up the blanks from Dodsworth (Y.A.S., R.S., xxxiv. 130)): *Orate p[ro] a[n]i[m]a Kat[er]ine qu[on]da[m] uxor[is] Edmu[n]di (Fitzwilliam), armigeri, que (obiit XI. die Marcii anno Domini MCCCC) LXXVII.* (9) Detached piscina at E. of N. aisle—probably contemporary Trans. (10) On floor at E. of N. aisle: (*a*) Relief cross-fleury; (*b*) much mutilated slab, with traces of carving in high relief; (*c*) exceedingly interesting Norm. tombstone. This is slightly coped, and has carving on the two top faces and on one of the sides—the other is hidden against the wall, but is said to be quite plain (I. A.J. 354). Among the subjects represented are the Temptation; the combat of two knights; a bishop by a (?) font; and perhaps St George and the Dragon (*ib.*; Hunter, i. 120). The late Dr Haigh assigned this stone to the beginning

of the 12th century. (11) Ogee-headed niche in N. wall of N. aisle. At the back is a brass inscription: *Hic iacet Nicholaus Boswell qui istam cantariam instituit, qui quidem Nicholaus in fata decessit anno D[omi]ni millesimo quingentesimo vicesimo tercio.* (12) Perp. (or Dec.) octagonal font. Most of the shields in the quatrefoils are blank, but I seem to have overlooked that two of them are sculptured — one with a Resurrection, and one with a "seated figure not easily to be identified, apparently holding two palm-branches" (I. A.J. 355). (13) Built into E. interior of porch—seated figure—possibly Norm.

Coniston (3 m. N. of Grassington) is a picturesque village, near the meeting point of Langstroth and *Littondale*. The small restored chapel (II. B.A. 563; III. A.A.S.R. 36) retains its old arcade, the two most westerly arches of which are Norm. (*cf.* p. 48). The two to the E. are perhaps Perp. Notice: (1) Old alms-box. (2) Rude square font—probably Norm. (3) Bell on the floor at the W. end: *Campana Beatae Mariae.*

Copgrove.—The little aisleless Norm church (*open*) has been prettily restored. The chancel arch is of the plainest possible type, save for a little carving on the capitals; and there remains an old Norm window on the S. of the sacrarium, though the lintel of this exhibits the shaft of a floreated cross, and the sill has apparently part of an old altar-slab—at any rate it retains a rough cross. These, no doubt, are traces of some later alteration. Notice: (1) Projecting piscina in the sill of this window (but it looks very new). (2) Traces of pattern painting on inserted Perp. W. window. (3) On floor of chancel—slab: *H[ic] S[itum] E[st] C[orpus] Ioh[annis] Richardson nuper Rect[o]r[i]s hujus ecclesiae non indigni* (d. 1702). (4)

Piscina-like niche, with E.E. "dog-tooth," at some height up in the N. wall of the nave. (5) Brass inscription on S. wall of nave to John Wincapp (d. 1637), a former rector. (6) On floor of nave—slab, with inscription: *Johannes W*[*broken*] *capp* 1637 *de quo pauca legenda in astante pariete.* This kind of double memorial—one to commemorate the merits of the deceased, one to mark the actual place of burial—is not perhaps very uncommon. It occurs again in this Riding at *Kirk Sandall* and *Barnby Dun.* (7) The base of the font has cable moulding, and is probably contemporary with the church.

Copmanthorpe has a small Norm. church that has been so extensively restored that the writer could not make up his mind as to whether any part of it was genuine. The Knights Templar possessed more than half this township in 1284-5 (XLIX. S.S. 24); and as they had a kitchen, hall and chapel here in 1311, at about the time of their suppression, it would also appear that they had built a small Preceptory (see the Inventory printed in the *Gent. Mag.*, N.S., iii., 1857, p. 521). Even as late as the time of Drake (1736) the place seems sometimes to have been called "Temple Coppenthorp" (p. 389).

COWTHORPE ($3\frac{1}{2}$m. S.W. of Cattal) has a small Perp. church, with a little W. tower of singular construction. (*Cf.* St Michael-le-Belfry and St Helen at York.) This is of very small section, and is half engaged in the aisles; but the W. window is set strangely, not, as is usual, in a W. wall, but in a single wall in the middle. Externally we have thus a strange recess, with a couple of ribs at the top; internally, the E. wall of the tower is supported on huge corbels in the wall, one on each side of the window. This anomalous arrangement has been compared with Baginton Church, in War-

wickshire, in which case, however, the turret is apparently central (III. A.A.S.R. 117, 116).[1] (1) On N. wall of chancel—modern slab of white marble, with remains of a stolen brass. These consist of a figure of Brian Rouclyff, holding the model of a church (the tower has vanished); two fragments of a canopy; a coat of arms; and a bier inscribed: *Orate p[ro] a[n]i[m]a Ioh[ann]is Burgh.* This Brian Rouclyff was the builder of the present church, as shown by the lost inscription in Dodsworth "... *fundator et constructor hujus ecclesie and totius operis usque ad consummationem* ..." (Y.A.S., R.S., xxxiv. 100). He died in 1494, and is represented here in his robes as a baron of the Exchequer, but without a coif. (XV. Y.A.J. 11.) The figure of his wife has entirely vanished. The remaining coat of arms is that of Rouclyff and Ughtred (*ib.* 10). The "subsidiary memorial" to John Burgh, the uncle of Brian Rouclyff, is also inscribed with the arms of Burgh (*ib.* 11). Luckily there is an engraving of this fine brass as it formerly existed (with one slight error, *cf.* XV. Y.A.J. 12, n. 1) in Waller's "Series of Monumental Brasses." We know from another source that Cowthorpe church was built in 1455-8 (*ib.* 13). (2) Piscina. (3) Fragments of old glass in the E. and four other windows. In the E. window are the arms of (*a*) Rouclyff (with a pierced mullet for difference); (*b*) Roos; (*c*) ?——. At the top is a head, and *Ave Maria plena* (?) *Do[minus]* (?) *tecum.* Elsewhere are (*d*) Burgh impaling Roos of Kendal; (*e*) Rouclyff impaling Aldborough; (*f*) Rouclyff (without the mullet for difference) impaling Ingleby; (*g*) (?) Rou-

[1] Perhaps a still closer parallel is at Mont Dol, in Brittany. Here the work is rude, but I think mediæval, though I cannot assign it a date.

clyff; (*h*) Hammerton impaling Tempest; (*i*) or a saltire sable. (4) Old font, exhibiting the following arms: (i) Rouclyff; (ii) Hammerton impaling Tempest; (iii) Roos; (iv) (?) Percy or Plumpton.[1] (5) Wonderful old canopied chest, no doubt Perp. This is sometimes thought to have served for an Easter Sepulchre —"These sepulchres were moveable closets of wood, on which were suspended, during Passion-week and Easter-tide, hangings of precious silk or gold and silver tissue" (Peacock's "Church Furniture," 28). (6) Outside, at the E. end, is a large slab to which the Rouclyff brass may formerly have been riveted—there are no indents.

CRAVEN in strict parlance is the name of an ancient rural deanery that has existed—perhaps with some slight modification of area—probably from the days of the Confessor; and this in fact is the *only* Craven to which it is possible to assign definite historical existence, or precise geographical boundaries.[2] It is certain, however, that the name, as in the case of at least two other rural deaneries, i.e., Furness, in Lancashire, and Gower, in Glamorgan, has also persistently been used as indicative of a district, and without any ecclesiastical denotation: "The country at the head of this river"—that is the *Aire*—writes Camden (iii. 55), "we call *Craven*, perhaps from the British word *Crage*, a rock." So Drayton, too, in the Polyolbion celebrates:

[1] Probably the latter, though I have no note of the escallops with which the five fusils ought to be charged. But Plumpton, according to Dodsworth, formerly appeared in the "East window" (Y.A.S., R.S., xxxiv. 99).

[2] Except, of course, the quite modern archdeaconry, which includes the rural deaneries of *Bradford*, *Clapham*, and Craven.

"the mountains high
Of Craven whose blue heads for caps put on the sky."

Whilst Wordsworth represents his "Shepherd Lord" as learning marvels from the "gracious Fairy,"

"In Craven's dens, on Cumbria's heights."

As soon, however, as we attempt to think of Craven as a definite area it becomes necessary to have reference to the limits of the ancient deanery. As thus conceived it corresponds roughly to the whole of the upper watersheds of three great Yorkshire rivers: of the *Wharfe*, as low down as a point a little below *Ilkley*; of the *Aire*, to a point a little below *Bingley*; and of the *Ribble* (and of its tributary the *Hodder*) to the point where it crosses the Lancashire boundary.

Craven, as thus defined, embraces most of the best scenery in the Riding: *Whernside* and *Ingleborough*, it is true, are just outside its borders, together with the group of charming valleys that lie towards the head of the *Lune*; but the noble valleys of the *Ribble* and the *Wharfe*, the moorland recesses of *Bowland Forest*, the limestone marvels of *Malham* and *Gordale*, the pleasant broken country in the neighbourhood of *Gargrave*, and lastly the glories of *Bolton Priory* lie wholly within its compass. With the exception of the very small projecting corner that lies along the *Aire* from *Skipton* to *Bingley* the aspect of Craven is wholly rural: I question whether a single acre of grain is anywhere grown within its borders; and everywhere the surface of the country is a rolling green prairie, broken by little wood, and fenced by stone walls, but never without distinctive character, pastoral grace and old-world restfulness. Furness, no doubt, is more beautiful than Craven—certainly it achieves more distinctive mountain grandeur:

yet not Furness, I fancy, so satisfies the soul with the charm of complete and absolute quiet. The culminating point that belongs exclusively to Craven is *Penyghent*: it, indeed, and *Fountains Fell* are the only two hills that attain to more than 2000 ft. It shares, however, with the N. Riding the loftier moorland ridges of *Great Whernside* and *Buckden Pike*. *Bowland Forest*, though less definitely mountainous, is richer perhaps in purple moor; the centre of the district, in the neighbourhood of *Gargrave* and Wigglesworth, might almost be called the "Craven plain." Not the least remarkable feature of this country is the extraordinary system of "pot-holes" and caves by which its limestone basis is pierced in all directions. This, together with the adjoining districts of *Chapel-le-Dale* and Kingsdale, may well be called the "Cave District" of England; and corresponds in some degree with the high limestone plateaus, or "causses," that form so strange a feature in France in the Departments of Lozère and the Lot. In the neighbourhood of Rocamadour are similar "pot-holes," which the French call "gouffres" or "puits."

Crofton has a small, aisleless, cruciform, Perp. church, with a central tower—a ground plan, perhaps, not very usual at the time of its erection. Notice: (1) Ribbed and slabbed S. porch. (2) Piscina. (3) Credence table on N. of Sanctuary. It exhibits a single consecration cross, and has perhaps been formed out of part of the slab of an old stone altar. (4) Good Perp. octagonal font.

DARFIELD, though a filthy, squalid, overgrown village has a church (*open*) of very unusual interest. The nave and aisles are apparently Curvilinear Dec.; the N. chapel possibly Perp. (or Dec.); the S. chapel perhaps Dec.; and the W. tower—at any rate in the

upper stage—is apparently Perp. But this is one of those churches—like *South Kirkby*—that are almost the despair of the amateur. Notice: (1) Beautiful Jacobean pewing in nave. (2) Large Perp. (or Dec.) font, with old cover (? Jacobean). (3) Niche on S. of S. aisle. (4) On floor of S. aisle—brass inscription to Ann Greene (d. 1718). In S. chapel: (5) Old pew, with *Thomas T. B. (?) Boswell,* and the arms of Bosvile of Newhall twice repeated (under one, the initials A B). I have no note of the period of the wood work—subject to this, these are perhaps the initials of Thomas Bosvile (d. not earlier than 1362 (Hunter, II. 111), and of Alice Gunthwaite, his wife. (6) Fine mutilated alabaster altar-tomb, with recumbent man and wife. He is in plate armour, and wears the collar of S.S. This is probably the monument either of a Bosvile or Fitzwilliam (Hunter II., 117). Johnstone records an unlikely tradition that it came from *Monk Bretton* Abbey. (7) Niche in S.E. corner. (8) Piscina with projecting bowl. (9) Two desks, with chained books (one presented in 1836). The other desk seems older. (10) Table-tomb, with black marble top, to William Wombwell (d. 1695), and wife Elizabeth (Copley) (d. 1742). (11) At E. end—recess that perhaps has formed the back to an altar. In N. chapel: (12) Incised cross, with rim inscription of which . . . *Boswill* . . . remains legible. (13) Against N. wall—very curious monument to Mrs Katharin Godfrey (Willoughby) (d. 1658). (14) "Squint" through S. of chancel arch, from nave into S. chapel. (15) "Squint"-like opening in W. respond of N. chancel arcade. (16) On nave floor—brass inscriptions (i) (with arms) to Sir Edward Rodes, Kt. (d. 1666); (ii) (partly hidden) to [? Lady Rodes (Whichcote)] (Hunter,

II. 118) (d. 1681); and (iii) Godfrey Rodes (d. 1681).

DARRINGTON (2 m. S.E. of *Pontefract*) is a charming village on the magnesian limestone, with a beautiful church (*open*) of singular interest. The core of the structure is Trans., and consisted originally of W. tower, chancel, and aisleless nave. In the 13th century, however, the structure was enlarged by the addition of N. and S. aisles; and subsequently, in the early half of the 14th century, a number of Dec. windows were inserted in various parts of the church, *e.g.*, on the N. of the N. aisle, on the S. of the chancel, and three beautiful Reticulated windows on the S. of the S. aisle. Later was constructed the Perp. E. window, and a window on the N. of the N. aisle. The N. chapel is probably Dec., though there seems to have been a smaller and earlier Trans. chapel of which some nail-head still remains in the E. capital of the arch to the chancel (XVII. Y.A.J. 243). Notice the exquisite E.E. south doorway; the blocked lancets and doorway (visible externally) on the N. of the N. aisle; the ribbed S. porch; the Trans. priests' door; the vaulted roof of the N. chapel; the E.E. buttresses on the S. of the S. aisle; and the Trans. buttresses at the E. of the chancel. Structurally, however, the chief feature of Darrington church is undoubtedly the extraordinary little gallery (perhaps Perp.) over the arch between the chapel and the adjoining N. aisle. It opens by three arches on each side, and probably had something to do with the rood loft, though the connection is hard to imagine. It is reached by a newel staircase, at the N.W. corner of the chapel, which occupies a remarkable turret, and formerly also gave access to the roof. The turret may be compared with the example at Bugthorpe,

in the E. Riding, but for the gallery I can think of no parallel. Notice also: (1) On N. of Sacrarium—niche with (?) earlier recumbent figure in chain armour. The shield has a simple saltire. (2) Ogee piscina. (3) Near the last—small, mysterious, trefoiled opening. (4) Two fine old oak sedilia, with misereres. (5) Two similar seats in the chancel. (6) Old glass in N. window of chapel—probably 14th and 15th century. Here we find again the covered cups that are conspicuous at *Dewsbury* and *Aldborough*. (7) On N. wall of this chapel—brass inscription to James Grenewood (d. 1670). (8) Under S. tower arch: table tomb, with small brass inscription to William Farrer (d. 1684) and a canting coat-of-arms (a bend charged with three horse shoes). (9) Octagonal font—Dec. or Perp. Notice the cross cut on the E. side, on the top of the pedestal. (10) Six bench ends (probably 15th century) at the W. end of the N. aisle. One has a coat-of-arms. (11) Six more bench ends at W. end of S. aisle. (12) On floor, at E. of S. aisle—recumbent female effigy. (13) Perp. bracket in E. wall of S. aisle. On this is placed an ancient sculpture of the Crucifixion brought here from Cridling Park at some date since 1891. It is remarkable for exhibiting a Latin cross, with a second, longer transverse beam below the arms of Our Lord. The late Mr R. Holmes attributed this sculpture to 1180-1220 (XI. Y.A.J. 27). (14) Old pulpit. (15) On S. of church-yard—pedestal of an ancient cross, with the shaft of a later sun-dial.

Internally the proportions of this church are admirable; but seen from outside the fact that the tower is built inside the aisles gives it a clumsy appearance.

Darton has a good Perp. church, of the type of those

at *Woolley* and *Silkstone*. The chancel at anyrate, if not the rest of the structure, was built by the Cluniac monks of *Bretton* in 1517, as recorded by an inscription cut upon the wall-plate of the roof: *Ad laudem Dei et Omnium Sanctorum istum cancellum de novo construxit Thomas Tykyll, prior monasterii Monk Britanniae, et huius ecclesiae patronus; et eundem complete finivit anno Domini millesimo quingentesimo decimo septimo.*[1] Notice: (1) Rood-loft stair on N. of N. aisle. (2) Old screens enclosing N. chapel. (3) Altar stone in this chapel. (4) Old glass in window on N. of this chapel. The border in the heads of the three lights is apparently still *in situ*, and there is also a figure of St Mary "Magdalena." (5) In floor of this chapel—two incised crosses. (6) On chancel floor—slab, with brass inscription to "Raphe Jenkinsonn" (d. 1590), and later oval brass inscription to John Barber (d. 1695), and Sussanah, his wife (d. 1708). (7) On chancel floor—slab, dated 1659, with leaded rim inscription: *Hic requiescit corpus Roberti Marsh generosi qui obiit Septembr + 2 undecimo die anno Domini* 1659.[2] (8) Altar rails in form of a pen. (9) On chancel floor—slab, with (?) leaded rim inscription to Robert Wa . . . (d. 1604). (10) On N. wall of chancel—chained volume of homilies. (11) On floor of S. chapel—two incised crosses, with a few remaining letters of rim inscription. (12) Old roofs throughout the church. On that in the nave appear the arms of Rockley, Dronsfield, and Bretton Priory.

The *Dearne* is an insignificant tributary of the *Don*, which it joins immediately above *Conisborough*. Doomed almost from its infancy, in the neighbour-

[1] Hunter, II. 371. *Cf.* the similar inscription at *Wragby*.
[2] Lost in time of Hunter (II. 371).

hood of *Barnsley*, to a life of deepest infamy, this unhappy river traverses the worst of the Yorkshire coal-field, and is witness of the horrors of *Barnsley* and Wombwell. Its "dreadful companions" are reeking collieries, a sky perpetually black with smoke, and a soil of an unutterable filthiness.

Dent is a quaint little mountain town, in the heart of a beautiful valley. The narrow village street—almost like a back-yard—is one of the most curious in Yorkshire.[1] Dent, like other places in the neighbourhood—Askrigg, for example, as recorded by "Drunken Barnaby"—was formerly famed for its knitting: Southey's dialect story, "The Terrible Knitters i' Dent," is a tale of two little Langdale girls who were sent here to learn knitting, but ran away home to Westmorland. In the main street is a fountain in a rough block of Shap granite, placed here to the memory of the geologist, Adam Sedgwick (1785-1873), the son of a former vicar. The church (*open*) of St Andrew seems mostly rather late Perp., with a very debased E. window. As usual in this district, there is no chancel arch, though traces, perhaps, of one having formerly existed on the third set of piers from the W. The three bays to the W. of this central point have circular columns—those to the E. octagonal. The capitals, again, in these two divisions are different; and it can hardly, I think, be doubted that we have here two different parts of the church, attributable to two different periods of building. The clerestory is said to be modern. Sir Stephen Glynne records an (?) E.E. door on the N. of the church (XVII. Y.A.J. 247), but this is outside, and can only be inspected by those who get the key of a part of the graveyard

[1] Different from *Heptonstall*, but hardly less interesting.

that is generally kept locked up. Notice: (1) Crosses cut on some of the columns, especially on the first from the W. in the N. arcade. (2) Piscina in S. aisle. (3) Much 17th century, dated pewing (1619, 1691, 1693, etc.). (4) Pulpit, dated 1614.

DENT, I believe, is properly the name of the dale, no less than the name of the village, which last was formerly called "Dent's town"—perhaps for convenience of distinction. Anyhow, Dent is a valley of singular beauty, extending in a shape that is roughly that of an S. from its commencement at Blea Moor to its termination near *Sedbergh*. Probably no other valley in Yorkshire combines such pastoral richness in the bottom of the dale with such wild and lofty screens of weather-beaten mountain. The river of Dent is the Dee, which, for part of its course, flows over sheets of black marble. At Hell's Cauldron, near Gibbs Hall, 2 m. above "Dent's town," is a small waterfall in the river that is worth the trouble of a visit. The two chief mountains of Dent are *Whernside* and *Dent Crag*, both of which lie on the S. of the dale, and are parted by the tributary valley of Deepdale (often pronounced almost Debdale). Lower down the dale, on the same side of the water, the slate appears in Holm Fell in characteristic precipices.

Dent Crag (2250 ft.) rises boldly over the village of "Dent's town," from which it may be easily ascended. A little distance to the S. from the actual summit, and marked by a huge block of stone in the wall, is the meeting point of the three counties of Lancashire, Westmorland, and Yorkshire. The prospect from the top, besides commanding the usual panoramic view of the greater Yorkshire fells, and of the distant and loftier peaks of Lakeland, is particu-

larly distinguished by the beautiful vista of the silver windings of the *Lune*, in the direction of Hornby and Lancaster. There is visible also, if the writer remember rightly, a considerable length of flat Lancashire coast.

DEWSBURY, though a big manufacturing town, is not without some touches of internal picturesqueness. The church (*open*) of All Saints was formerly the centre of a huge mother parish, but much of the fabric is modern. The S. arcade of the nave, however, is apparently Trans., though the aisle was entirely reconstructed in 1895. The N. arcade is E.E., and the piers are constructed with a central shaft, surrounded by four widely detached companions (cf. *Guiseley*), with a connecting band of mouldings about half-way up. Only the W. respond, and the first pier from the W., have proper moulded bases—all the others rest on mere blocks of stone. The tower and N. aisle were rebuilt in 1767—with what result is easily imagined. The objects of interest in Dewsbury church are of greater importance than the structure itself. (1) Chief among these is the collection of stones at the W. end of the N. aisle: (*a*) Fragment of Sax. cross, exhibiting the miracle at Cana. Notice the four water-pots in front of the three figures. Above is a broken inscription: [*Vi*]*num fecit ex a*[*qua*] (I. Y.A.J. 223). Below is the upper portion of the miracle of the loaves and fishes, with a second broken inscription above it: [*Panes quinque*] *et duo pis*[*ces*] (*ib.*); (*b*) Fragment of Sax-cross, exhibiting a Virgin and Child; (*c*) Fragment of Sax. cross, exhibiting Our Lord, with the letters I.H.S., X.R.U.S. above (*ib.*, 222); (*d*) End of Sax-tombstone; (*e*) Fragment of pre-Conquest cross, having, on one side, a (?) monster with a two-pronged fork; on the other, the lower part of a human figure in a

unic.[1] Here, also, are preserved three slabs with crosses fleury (one of these has also a trumpet); an old "Classical" reading-desk; and a number of rather elaborate 17th century tomb-stones, with a curious heart-shaped device that is found again at other churches in this neighbourhood. (2) On a slab against the wall, near the N. side of the tower arch, are eight small brass inscriptions, two of which commemorate former vicars, *i.e.* Thomas Bowman (d. 1729) and Joseph Wheeler (d. 1761). (4) Several fine old-grave stones (16th, or early 17th, century) against the N. and S. walls in the basement of the tower. (6) Old glass in the more easterly of the two windows on the N. of the N. transept. Really a patchwork from many windows, the general effect is articulate and beautiful. Most of the glass, at any-rate, belongs to the 14th century; and the borders of the three lights have the covered cups that are found again at *Selby*, *Aldborough* and *Darrington*, and are supposed to be in compliment of Eleanor of Castille. There are five coats-of-arms. At the top (from W. to E.): Warren and Despenser; at the bottom, Scargill, Latham and St Martin. The W. and E. lights have also headless figures—the former of St Thomas of Canterbury (in Eucharistic robes) —the latter of St Thaddæus (St Jude). The head of St Thomas has no doubt been destroyed (just as in the otherwise complete figure in the S. transept of Oxford Cathedral) in accordance with the proclamation of 16 November, 1538, that the "images and pictures [of St Thomas] throughout the whole realm shall be put and avoided out of all churches

[1] The Pre-Conquest stones at Dewsbury are engraved in the Excursion Programme of the Yorkshire Archæological Society for 19th August, 1904.

and chapels and other places." "Most rigidly," says Dean Stanley, "was this proclamation carried out. Not more carefully is the name of Geta erased by his rival brother on every monument of the Roman Empire, from Britain to Egypt, than that of the contumacious Primate by the triumphant King."[1] At the bottom of the three lights are three medallions (? 13th century) emblematic of months, or seasons: (from W. to E.). (1) A man threshing with a flail (? Autumn); (2) a man reaping (? Summer); and (3) a man killing a pig (? Winter). The last subject occurs again in a doorway at Alne, in the N. Riding, and perhaps in the N. porch of the W. front of Amiens Cathedral.

Dinnington has a rebuilt church of no interest. In a field adjoining the village remain the socket and shaft of an ancient cross.

The *Don* rises in the monotonous moors to the W. of *Penistone*, and for the first few miles of its course is quite insignificant. Below Deep Car, however, where it is joined by the Little Don, or Porter, from *Middlehope* and Langsett, it threads a deeper and more picturesque valley, over-shadowed, on the one side, by the woods of Wharncliffe Chase; on the other, by the moors that rise towards Derbyshire. This is the "gulfy Dun" of Milton, which, almost from its source, is polluted by industry, till it finally escapes from the grimy coal-field underneath the incongruous keep of *Conisborough* Castle.

The lower course of the Don, through the flats below *Doncaster*, though intensely tame, is intensely

[1] Heads remain at *Horton-in-Ribblesdale*, and in the S. nave chapel of Peover Superior, in Cheshire. It is strange that a perfect figure of Becket should have escaped at Canterbury, at the very head and fount of all offending.

rural—a greater contrast can hardly be imagined than that between the villages that line its lower waters, *e.g.*, *Kirk Bramwith* and *Barnby Dun*,[1] and the noisy line of works from *Sheffield* down to *Mexborough*. Its waters, however, are filthy to the end—one could not hope that the river of *Sheffield* and *Rotherham* should ever recover its purity.

DONCASTER has changed, and not for the better, since Southey's Daniel Dove first came to reside there in 1739. Doncaster was then "a very likeable place, being one of the most comfortable towns in England: for it is clean, spacious, in a salubrious situation, well-built, well-governed, has no manufactures, few poor, a greater proportion of inhabitants who are not engaged in any trade or calling, than perhaps any other town in the kingdom, and, moreover, it sends no members to parliament." Much of this, at least, has now been altered; the Great Northern Railway has its engine sheds here; and the imminent peril of coal-mining in the immediate neighbourhood (see p. 9) threatens to complete what railways have begun. Moreover, since Southey's "Doctor" was written, Doncaster has lost its noble parish church, which, most unhappily, was burnt to the ground in 1853. This must have been on the whole the noblest *purely parish* church in the W. Riding, not reckoning *Selby* Abbey in that category, nor the collegiate church at *Rotherham*. Anyhow, a new church (*open*) has been built from the ground by the late Sir Gilbert Scott, with some assistance and advice from the late Lord Grimthorpe. The central tower—for the church is still cruciform — exhibits some resemblance to that which it replaces, and is said to be the highest tower of a parish church in

[1] A colliery is now being sunk here!

England, except of course Boston "stump." Doncaster, I think, has little else of interest, though the history of the town is important. Undoubtedly this was the Roman *Danum*—the fact, it would appear, is sufficiently established by the location of that *castrum* in the Antonine Itineraries (V. and VIII.) at XXI. *millia passuum* from *Segelocum* (or *Agelocum*), and XVI. (or XV.) m.p. from *Legeolium* (or *Lagecium*). Doncaster lies on the Roman road from Castleford (*Legeolium*) to Littleborough, in Lincolnshire (*Segelocum*), and is almost precisely 17 m. in a bee line from the former place, and a trifle over 20 from the latter. Moreover, an altar is recorded from this place that was dedicated to the "Deæ Matres."[1] That Doncaster was also the *Campodonum* of Bede, and in that case the site of perhaps the second church in Yorkshire that was erected by Paulinus (II. xiv.), though accepted by Dr Whitaker and Mr Hunter (I. 4, etc.), must be held with more reserve, though in itself not improbable.

Doukgill Scar is a striking bit of rock scenery in the neighbourhood of *Horton*. The glen at this point is abruptly terminated by an amphitheatre of limestone crag, similar to, though of course much smaller than, the magnificent "cirques" of Hardraw and *Malham*; and the bottom of this scar is pierced by a low cavern, from which issues a beck that flows subterraneously from Hull Pot, on *Penyghent*.

Drax, in a plain agricultural country—as rural and flat as any in Yorkshire—was formerly the site of an Augustinian priory, and possesses still a village church (*open*) of considerable interest. The core

[1] *Danum* is also mentioned in the *Notitia*: "Praefectus equitum Crispianorum, Dano" (*Mon. Hist. Brit.*, XXIV.); but obviously this does not help us to establish its locality.

of this (W. tower, nave, and N. aisle) is apparently Trans.; the chancel is lancet E.E.; the S. nave arcade (every capital of which, whether of pier or respond, is different from every other) is perhaps also 13th century—though I suggest this with hesitation; and the N. chancel chapel is Dec. The arches of the N. arcade are ornamented with zig-zag; and the more westerly of the two piers is a double respond. The Trans. chancel arch is of the plainest possible type, and on either side are plain rectangular "squints," the S. of which is set with a slant towards the aisle.[1] The S. arcade has settled badly, and leans towards the S.—so much so, indeed, that even in mediæval times it was found necessary to prop it up by masses of masonry against two of its piers. Perhaps, however, the most remarkable feature of Drax church is the late, coarse, very large Perp. clerestory. Each of the windows has three lights, and between each is a roof shaft, at the bottom of which is a small stone figure. Three other similar figures are built into the W. end. Externally this clerestory has an elaborate parapet and elaborate gargoyles, but the

[1] These very curious openings (which must carefully be differentiated from ordinary hagioscopes giving view of the high altar from side chapels, or aisles) occur again at Scawton, in the N. Riding, where they seem to be contemporary with the building. In the aisleless church of Chartham, in Kent, are two of the most remarkable that I have met with. In this case the projection of the responds of the W. arch of the crossing is barely a few feet from the line of the nave wall, yet even these small wings have been pierced—I suppose to give a better view to people in the nave of the mysteries that were celebrated at the altar. At best, I imagine, these particular openings can only have accommodated one or two people in the corners! All the rest of the congregation could easily have seen without any need of their assistance.

pinnacles have been broken off. On the N. appears twice the Percy locket and crescent; on the S., on the battlements, are crescents, pellets, an annulet, and apparently a chevron between three pellets.[1] The W. tower is surmounted by a good stone spire, the angles of which, like those at the neighbouring church of *Brayton*, are finished with ribs. Notice: (1) Curious little bracket in the sill of the N. chapel window. (2) Fragments of old glass in E. window of this chapel. (3) Small cross fleury built into the N. wall of the chancel. (4) Broken piscina. (5) Very interesting (?) Tudor bench-ends throughout the church—Renaissance rather than Gothic. One exhibits the arms of Babthorpe of Drax impaling a coat that I cannot identify; a second, the instruments of the Passion, together with a heart and pierced hands and feet; a third has the (?) Prince of Wales' feathers; a fourth, a thistle; and a fifth, the (?) Tudor rose. (6) Old roofs in nave and aisles. (7) Built into the N. exterior of the nave—calvary of a small cross fleury. (8) On N. of churchyard—socket, and part of the shaft, of a cross.

Drax Priory was endowed, and doubtlessly founded, in honour of St Nicholas, by William Paganel, "monitu, et consilio domini Turstini Eborum archiepiscopi," that is, at some date prior to 1140, the year of Archbishop Turstin's death (Dugd., vi. 195).[2] Even as early as the time of Burton (1758), "not the least of

[1] Possibly a chevron between three crescents, the achievement of Babthorpe (cf. *infra*).

[2] There is some strange confusion in the printed copies of the *Valor Ecclesiasticus* as to the value of this house at about the time of the Dissolution. Dugdale (vi. 197) gives £92, 5s. 7d. net, but furnishes no clue as to the items; the 1825 edition, in obvious defiance of its own items, gives £329, 2s. 11d.

the fabrick is to be seen; except digging to part of the foundations, which are so broken up, that no plan can be taken thereof" (p. 100). Of the surrender of this priory I can find no account, but Burton states—though I cannot discover his authority—that in 1534-5 "there were in it nine or ten religious" (p. 113).

Earl's Seat (1474 ft.) and *Simon's Seat* (1592 ft.) are two bold moorland summits to the E. of *Barden Tower*. The latter is crowned by a mass of mill-stone grit that forms a very conspicuous feature in the view of the hill from Appletreewick.

ECCLESFIELD, though injured by its proximity to *Sheffield*, is still a sufficiently old-world place—more little town than village. The large and striking cruciform church (*open*) was formerly the centre of an immense mother parish, embracing the distant chapelry of *Bradfield*, and reaching to the Derwent and the Derbyshire border. "This church," says Dodsworth, "is called (and that deservedly) by the vulgar the Mynster of the Moores, being the fairest church for stone, wood, glase, and neat keeping, that ever I came in of contry church." It was founded by the house of St Wandrille, in Normandy, who had here an alien cell of Benedictine monks, as appears from the Parliamentary Roll for 1376—". . . l'Eglise de Eccles-feld, de laquelle Eglise mesme le Priorie (i.e. Eccles-field) estoit founduz bien ccc ans passez & pluis" (*Rot. Parl.*, ii. 329).[1] Of the foundation of the cell itself very little is known: it is clear, however, from the quotation above that it cannot have been very long after the Conquest. As to the founder, Hunter conjectures—but it is really nothing more than con-

[1] Dodsworth, however, states that the church was *given* to the Priory by Richard de Lovetot in the reign of Henry I. (Hunter, "Sheffield," 258).

jecture—that this was probably Roger de Busli; possibly the Countess Judith ("Sheffield," 255). Anyhow, Egglesfield, with the rest of the alien priories, presently fell upon evil days; and we find, accordingly, that the advowson of the parish church (together with licence to appropriate) was given by Richard II. to the Carthusian house of St Anne, at Coventry, in 1386 (Dugd., i. 17; C.P.S. *sub ann.*, 58, 112).[1]

The existing church is substantially Perp., though it is said that the piers of the central tower are Dec., and that there remains an E.E. shaft, or column, attached to the W. end of the nave (X. J.A.A., N.S., 153). Probably it was rebuilt by the monks of St Anne in the latter half of the 15th century (*ib.* 154). Notice the curious outward expansion of the aisles just before they join the transept. Notice also: (1) Built into N. wall of N. aisle—fragment of relief cross fleury, with a fructed stem. (2) Beautiful old glass in W. window on N. of N. aisle: *Orate pro Thoma* (*Ricard*[*o*], *Priore et ejus Conventu domus Sancte Ann*[*e*] *ordinis Cartusiani, juxta Coventriam, qui istam* [*sic*] *cancellum et fenestram fieri fecerunt.*[2] (3) On a stone in E. wall of N. aisle: *Tota haec sedes Grangiae de Scenocliffe est antiqua.* Apparently the pew belonging to the manor of Cowley was formerly distinguished, in the 17th century, in a similar manner ("Sheffield," 260). (4)

[1] It is constantly asserted that the King also gave them the priory and its appurtenances, but for this I can find no warrant.

[2] The missing words are filled up from Dodsworth. Were it possible to fix the date of the rule of Prior Thomas Richard, it would be possible to fix approximately the date of the chancel. Unhappily the list of priors in Dugdale is extremely defective. *A* Thomas, however, is given as having lived in 1497 and 1504 (i. 16).

Built into S. wall of S. aisle—head of incised cross fleury. (5) Restoration font, dated 1662. (6) On floor of S. aisle—fragment of cross fleury. (7) In S. transept—socket, and much of the shaft, of a Sax. cross. (8) Old screen and seating in S. chapel: *Orate pro animabus Robarti Mountney et Anne uxoris eius ac pro bono statu Johannis Mountney et Johanne uxoris eius qui hoc oratorium fieri fecerunt XXIIII die mensis Julie anno D[omi]ni MCCCCCXXXIII.* It also exhibits the arms of Mountney, and of Mountney impaling ——. (9) On S. of this chapel —large Renaissance monument, with half-recumbent figure, to Richard Scot (d. 1638). (10) On floor of S. chapel—slab, with some remaining letters of leaded rim - inscription: . . . *itsm̄o die mensis Augusti ann(o)* . . . (11) Fine old rood screen. (12) Screens and four misereres in chancel. (13) Screen and old seating in N. chapel. One of the bench-ends exhibits Wombwell impaling (?) Arthington;[1] another Wombwell impaling Wentworth. Above the last are the initials N. W. E. W. Most of the beautiful display of wood-work in this church is obviously all of one date. (14) In E. window of vestry (on N. of chancel)—collection of old glass shields. At bottom: *Orate pro animabus D[omi]ni Ricardi Fitzwilliam et D[omi]ne Elizabethe, uxoris eius, qui hanc fenestram fieri fecerunt filiorum filiarumque eorum. A[nn]o D[omi]ni MCCCCCII.* This glass is apparently not *in situ*; and I am not sure how much of the inscription is original (see "Sheffield," 259). (15) In N. chapel—altar stone, with five crosses. (16) In same chapel—old chest. (17) On chancel floor—slab to

[1] A chevron between three escallops. Hunter gives this as Arthington; but Burke and Papworth give a fesse, instead of a chevron, for this family.

John Newton (d. 1638), a former vicar. (18) On N.W. pier of tower: | I S | B.C. | (19) On S.W. pier: William Broadbent, 1694; George Holmes. (20) Old roofs.

Edlington (2 m. S.E. of *Conisborough*) church is Trans., and consisted originally of nave and chancel (the N. aisle, possibly, though still Trans., is a trifle later than the body of the building). There is also a chapel on the N. of the chancel—Dec. or Perp. The restored chancel arch should be noted, with carved capitals and two orders of zig-zag. The shafts (two on each side) begin half-way up the wall, as at *Rossington*. There is also a good Trans. S. door-way, with chevron and beak-head adorning the jambs as well as the arch itself. The hood is of pattern medallions. The base of the tower is contemporary with the bulk of the building, but the top is Perp. Notice: (1) On S. of chapel—monument, with brass inscription, to Lady Mary Wharton (daughter of the Earl of Dover) (d. 1672). (2) On E. wall of chapel—small brass inscription—it looks like a coffin-plate—to Philip Wharton (d. 168$\frac{4}{5}$), Warden of the Mint. (3) Perp. screen at W. of chapel. (4) Piscina in aisle. (5) Old wood-work incorporated into pews, reading-desk, and pulpit. (6) Traces of former existence of a rood-loft. (7) Elizabethan font, with *Anno D.* 1599 inscribed on two sides. This interesting antiquity retains some Gothic feeling, but less in the bowl than in the base.

Elland is a small manufacturing town in the valley of the *Calder*, on a site that is naturally picturesque, though now sadly disfigured by mills. The chapel of ease (*open*) to *Halifax* is chiefly a Perp. building of no interest, though the chancel arch is perhaps E.E. It should be visited, however, for the sake of its glass, which occupies three of the windows. Those at the

W. ends of the two aisles are filled with fragments merely; but the great E. window, though considerably supplemented and restored, still exhibits a series of connected pictures, apparently from the life of the Virgin. From top to bottom, and from N. to S.: (3) Ascension (bottom old). (4) Epiphany. (5) Annunciation. (6) SS. Joachim and Anna; (8) Resurrection. (10) Salutation. (11) Birth of Virgin. (12) Assumption. (14) Pentecost. Notice also: (1) Old font—probably 15th century. (2) Sanctus-bell cote at E. of nave. (3) Corbelled-out parapet to tower.

Emley (2 m. N.E. of Skelmanthorpe) is a large, grey, stone-built village, placed high up on a bare and rolling upland that is hardly disfigured by the two or three small, old-fashioned collieries that occur here and there on the edge of the coal-field. Most of the church (*open*) is of little interest, though there is a good Perp. W. tower. Notice: (1) Very plain piscina. (2) Old chest. (3) On chancel floor—brass inscription to "Robart" Allot (d. 1605). (4) Good classical pulpit, with sounding-board. (5) Piscina at S.E. nave. (6) Curious post-Gothic font. The principal interest, however, of Emley church is the remains of old glass that almost fill the E. window and occur again in a window on the S. of the Sanctuary. Some of this, in the E. window, is heraldic, i.e. Firtwilliam impaling Conyers (Sir William Fitzwilliam (d. 1494) married Elizabeth Conyers (Y.A.S., R.S., xxxiv. 21)), and Fitzwilliam impaling Chaworth (William Fitzwilliam (d. 1475) married Elizabeth Chaworth (*ib.*))[1] In Emley are the remains of an old village cross.

[1] This shield consists of Alfreton quartered with Caltoft, Sir William Chaworth (or Carducis) having married Alice Alfreton, and another Sir William Chaworth having married Alice Caltoft temp. Richard II. (see generally the pedigree in IV. H.S. 123). The specific Chaworth shield seems

Esholt is at present a pleasant spot of greenery in the valley of the *Aire* between Shipley and *Leeds*. Whether it will continue so when *Bradford* has filled up the valley with sewage works is a problem that remains to be solved. Here was the site of a small house of Cistercian nuns, but the founder, and the date of the foundation, are alike very obscure. Burton—and he is followed by all later writers—says, " here was a priory . . . in the latter part of the reign of Henry II. or the beginning of that of King Richard I." (p. 139); but no authority is given for this statement. Anyhow we have record of a prioress, Agnes, in 1219 (Y.A.S., R.S., xvii. 57). The founder, again, is mere guess-work: in the " Catalogue " in Speed's " Great Britain " (Ed. 1611, p. 799 (2)) he is given as " The Ancestor of Christopher Ward "; but others say Simon Ward or Galfrid Haget (IX. Y.A.J. 321, n. 23). Anyhow it was valued at £13, 5s. 4d., in 1535; and the last prioress was Elizabeth Pudsey, who was confirmed in 1512 (Y.A.S., R.S., xvii. 57). The dedication saint was St Leonard, and possibly also the Virgin.[1]

to have been barry of ten argent and gules, an orle of martlets sable, which stands first in the coat as given in IV. H.S. 123. Why Elizabeth Chaworth's shield is thus given at Emley as consisting only of the quarterings of two heiresses who married into the Chaworth family, but omitting the distinctive achievement of that family itself, I must leave to the solution of the learned.

[1] In one charter alone is the house assigned to St Mary clearly and exclusively, e.g. a charter of Nicholas Ward " . . . monialibus sanctæ Mariæ de Essold " . . . (Dugd. v. 472, num. ix). In two other charters we have gifts to God, the Virgin, and St Leonard, but I do not know that that is sufficient to prove that the Virgin was a *dedication* saint " . . . Deo, et beatæ Mariæ, et beato Leonardo . . . " (*ib.* num. ii.); " . . . Deo, et sanctæ Mariæ et sancto Leonardo de Esseholt . . . " (*ib.* num. xiv.).

FARNHAM ($2\frac{1}{2}$ m. N. of *Knaresborough*) has a good Trans. church, with a late Perp. tower built inside the arcades, which continue on either side of it. At some period—perhaps in the first half of the 14th century—these arcades have been lengthened towards the W. The capitals of the additional arch on the S. are carved with much decayed natural foliage. The chancel is particularly beautiful, and retains unaltered its original Trans. windows—three on each side, and three at the end—connected by an internal arcade. There are also two smaller Trans. windows in the gable. The chancel arch is modern. Notice: (1) "Low-side" window in normal position, formed by a cusped lancet. It contains some fragments of glass. (2) Projecting piscina in vestry at W. of N. aisle. Probably this is Trans.

Featherstone has a church of no particular interest, the details of which seem wholly Perp. or Debased. Almost the single object of note, in fact, is the octagonal font, which exhibits on its various faces; (*a*) ermine a saltire; (*b*) a plain cross; (*c*) quarterly (i) and (iv) quarterly, (i) and (iv) three incised fusils, (ii) and (iii) a very rudely scratched spread eagle, (ii) and (iii) a saltire; (*d*) plain; (*e*) three heads erased in pale impaling barry of eight, on the second bar (incised) two annulets, on the sixth, one. Above: + *Baghill*; (*f*) plain; (*g*) *Ioh*[*ann*]*es de Baghill* + *Katerina uxsor* (sic) *eius*; (*h*) plain. Notice the ribbed and slabbed S porch.

Felkirk ($1\frac{1}{2}$m. E.S.E. of *Royston*) is in the heart of the colliery district, but the precincts of the church are unspoilt. The tower is now chiefly Perp., but exhibits good Norm. jambs of four shafts each, with carved capitals. The nave, with its aisles, and the chancel are perhaps E.E. in core; but the N. aisle, including the N. arcade, was apparently rebuilt in the Perp.

period, at which time the height of the arcade was increased, and the tower arch was correspondingly raised. The result of this process is remarkable, for the builders retained the old Norm. jambs and capitals of the tower arch, and contented themselves with merely raising new jambs on the top of these last, surmounted by a new arch without capitals. Similarly the new capital of the W. respond of the reconstructed N. arcade is built above the original, still existing, E.E. capital. Probably the Perp. clerestory was added at about the same period. The N. and S. chapels of the chancel seem late Perp. additions, as does also the W. window. Notice: (1) Traces of piscina in S. chapel. (2) In same chapel—fragment of recumbent effigy. (3) Traces of piscina at E. of S. aisle. (4) Ribbed and slabbed S. porch—both of the door-ways are E.E. (5) Built into S. wall of S. aisle—top of a small, circular-headed "slit," carved from a single stone. (6) Numerous bits of "zig-zag," and other carved Norm. stones, built into the walls of the tower. These are probably parts of the old tower arch, and suggest that the tower was wholly reconstructed (with the exception of the jambs of the old arch) by the Perp. builders. (7) Small vaulted vestry on N. of Sacrarium. On the N. of the churchyard is an old Perp., or perhaps Tudor, school-house, the roof of which is charmingly smothered in ivy.

Ferry Fryston (1¼ m. N.N.W. of Knottingley) has a small Trans. church of no interest; but the chancel (including the chancel arch) seems to have been rebuilt (perhaps in the 15th century), and the aisle (N.) and N. chapel seem contemporary additions. Notice the tower arch, of the plainest possible type; the Trans. nave door-way (S.); and the massive circular font—probably co-eval with the original

building. Notice also the strange (?) post-Gothic, oblong opening cut through the E. respond of the nave arcade.

The centre of population in Ferry Fryston has shifted to FERRY BRIDGE—itself a deserted, and now rather squalid, little town on the S. of the filthy *Aire*. The glory of this place has departed with the coaches which once passed through it on their journey from London to York. The old Roman road from *Calcaria* to *Danum* passed more to the W., and crossed the river at Castleford (*Legeolium*). The eponymous ferry has vanished, and the present handsome bridge was erected by Carr c. 1797-1804.

Fewston (4 m. S. of Darley) is placed in a desolate country—bleak, perhaps, rather than wild. Its interest, however, is immensely enhanced by the two enormous reservoirs that help to supply *Leeds*, and that lie in the valley immediately below. The church was rebuilt in 1697—the date appears over the porch—and is interesting work of its period. The top of the tower is apparently contemporary, but the lower three quarters are perhaps Perp. The E. window has a kind of Debased Perp. tracery. The font is the relic of an earlier church.

Firbeck (2½ m. N.E. of *Dinnington*) has a rebuilt church of no interest. Notice the curious monument to John West (d. 1659) and his wife, Francisca (d. 1657). On the S. of the churchyard are the old wooden stocks.

FISHLAKE (2 m. W. of *Thorne*). Here is an old-fashioned, red-brick village, with the remains of two crosses—one in the village itself, one on the lane towards Moss. Here, too, is one of the most interesting old churches anywhere to be found in S. Yorkshire. The core of this is very late Trans., or very early

E.E. The arcades consist of five arches each, and the W. responds each exhibit three shafts. The chancel was originally contemporary, but has suffered many mutations. Apparently it had formerly a Trans., or E.E., chapel on the N., from which it was probably divided by an arcade in three bays. Late in the Dec. period, however, this chapel was pulled down; the two arches to the E. were blocked, and a Dec. window inserted in the more westerly of them; and the third arch, to the W., was remodelled, or rebuilt. Probably at the same time the little chapel was erected on the S. of the chancel, and the seven-light window was inserted at the E. end. The window in the blocked arch has ordinary Flamboyant tracery; but all the rest of these Dec. openings have most remarkable tracery, especially the great E. window. There is a good Perp. tower, engaged in the aisles, with two belfry windows in each face. Over the W. window, outside, is a figure of St Cuthbert, the dedication saint of the church. Both nave and chancel have a large Perp. clerestory.[1] The best feature, however, of Fishlake Church is the noble Trans. S. door-way, which is one of the most important in Yorkshire. Possibly the porch is contemporary. Notice also the curious shallow porch (Trans. or E.E.) on the N. of the church, and the single Reticulated window, and good Dec. buttress, on the S.

There are many objects of interest inside. (1)

[1] The 14th century alterations in Fishlake church may be dated with some approach to accuracy. The E. window had formerly, according to Dodsworth (Y.A.S., R.S., xxxiv. 75), "A man in a blew gowne kneeling, in the midle stanchan, by him, ar 3 greyhounds cursant sa."—no doubt the picture of Richard Mauleverer, who was presented to the Rectory in 1351, and probably inserted this window (Hunter i. 192). (But see note below.)

Piscina niche—but it looks quite new. (2) Plain niche and (?) altar-tomb on the N. of the chancel. The marble top has a number of indents (one for a figure), and the sides are embellished with remarkable symbols. On the W.: IHC; M (both under crowns); a chalice with a paten; two missals. On the S.: IHC (crowned); *Mercy*; two bells from a cross beam; *Lady Help*; a shield exhibiting what Hunter justly calls "a curious specimen of spiritual heraldry."[1] (*Ib.* 193.) This may perhaps be blazoned, (i) and (iv) a chalice and paten, (ii) and (iii) a missal. Across this "achievement" is written: *Credo in Dom*[*ino*]. On the E., at the top; *Soli Deo honor* + (?) *Gloria*; below is a death's head, a balance, bells, and other emblems. The "plate" upon this monument has unfortunately vanished, but luckily its inscription has been preserved by Dodsworth (Y.A.S., R.S., xxxiv. 75.) From this we learn that it commemorates Richard Marshall (d. 1505):—

"The vj vicar of this church of good ffame, without rage,
In whose tyme this chancell and vestry bildite was."[2]

(3) On floor near—head of incised cross-fleury. (4) Also near—part of a slab that seems to have borne an inscription in Longobardic letters. (5) On the wall close at hand—curious monument to Thomas Simpson (d. 1740) (. . . *cœlestibus terrena com*[*m*]*u-*

[1] Hunter, however, assigns this "heraldry"—I fancy wrongly—to the east end.

[2] I do not think this means more than that Marshall effected some kind of restoration. Reason has already been given (see note above) for suspecting that the E. window, at any rate, was put in more than a hundred years previously, and certainly the blocked arches on the N. of the chancel are earlier than the blocked Flamboyant window.

tavit). (6) Perp. rood-screen. Also Perp. screens, more or less contemporary, on the W. of the two chapels. (7) On floor of S. chapel—stone, with Longobardic rim-inscription. To this has been affixed two later brass inscriptions: (*a*) Thomas (d. 1673), and (*b*) Hannah, Perkins (d. 1669). (8) Adjoining last—very curious slab to (Thomas Perkins (d. 1595) and) his two wives, Elizabeth (d. 1553) and Thomasina (d. 1594). The top part has gone, but the inscription is preserved by Dodsworth (Y.A.S., R.S., xxxiv. 76). From Dodsworth, too, we gather that the slab was formerly the top of an altar-tomb in the "quyer." (9) Old roofs. (10) On nave floor — Longobardic inscription, much defaced. (11) Exceedingly striking Dec. font, with canopied statues in each of its eight faces. (12) Old chest at W. of N. aisle. (13) In chancel—fragment of pewing, dated: *Anno Domini* 1616. (14) Fragments of old glass in head of window in blocked arch on N. of chancel. Some of this is certainly *in situ*, and it exhibits (?) Warren mutilated.

FOUNTAINS ABBEY (2½ m. S.W. of *Ripon*), though certainly not the most beautifully situated, nor, perhaps, in itself the most beautiful, is beyond question or cavil the most interesting and complete ruin of a great monastic house now remaining anywhere in Yorkshire, and possibly anywhere in England. In Yorkshire, at any rate, its only competitor is the hardly less valuable ruin of *Kirkstall*; and it is important to notice how these two great Cistercian houses supplement one another in those very directions in which each is individually weak, so that it is possible, or nearly possible, by putting both together to reconstruct completely the elaborate fabric of a great mediæval establishment of this nature. Thus, for example, the chapter-house, which at

FOUNTAINS ABBEY : TOWER AND CHAPEL OF THE NINE ALTARS

Fountains is roofless, at *Kirkstall* remains substantially perfect; whereas the calefactorium, which at *Kirkstall* is the merest of mere ruin, is still at Fountains a vaulted and practically undilapidated apartment. At Fountains, again, the noble 13th-century refectory needs little to complete it save a roof; whereas at *Kirkstall*, not only was the original frater so altered and recast in the Perp. period as virtually to become a new building, but even of this there now remains little save side walls of hardly any interest.

Fountains was a branch of the great Benedictine monastery of St Mary's, at York, and was founded in 1132. The story of its institution is told with immense detail in a Latin narrative by Hugh, a monk of *Kirkstall*, who got his principal facts from his brother, Serlo, originally a monk at Fountains. Serlo had been present, though we do not know in what capacity, at the great secession from St Mary's at York in 1132; "Egressioni monachorum de cœnobio Eboracensi," he tells us, "ipse interfui" (XLII. S.S. 3). Certain monks of St Mary's at York were vexed with the laxity of their monastic life. They lived, indeed, with honesty, but lived with greater latitude than the new Cistercian discipline permitted. Thirteen of them, accordingly, including their prior, Richard, banded themselves together to found a new community. The season of the year was apparently winter, but for this they had little care. The abbot at this date was an old man, Geoffrey, who was filled with consternation when he heard of their design. Peremptorily he bade them abandon their proposal; remember their profession; return to their obedience. Turstin at this time was Archbishop of York, and to him, in his perplexity, went Prior Richard. Turstin at once approved of their

design; promised his assistance; and fixed a day on which he would pay a domiciliary visit to their monastery. Abbot Geoffrey was deeply suspicious, and fearful lest the bishop had already prejudged the point at issue. Accordingly he summoned learned men from other English houses, and there came together a great concourse of monks, ready for the coming of the archbishop. On the day appointed Turstin approached the monastery in a spirit, says the chronicler, of gentleness and peace, yet accompanied on his side too—as indeed was only decent ("ut decebat")—with a train of reverend clerics, canons, and other "religiosi." Geoffrey, however, met them on the threshold of the chapter-house, and sternly forbade their entrance. It was not lawful, he asserted, for the archbishop to come with such a retinue, nor, in fact, for any secular[1] person to be present at the secrets of the chapter. By all means let the archbishop enter by himself, provided he got rid of his attendants. Turstin objected that it was not becoming for him to take his seat at the Convocation without counsellors, especially in view of the fact that Geoffrey himself had got together monks from every quarter of the globe. Hereupon ensued a disgraceful riot, the one party pushing to make their way in, the other party pushing to expel them. At length, in a pause, was heard the voice of Turstin,

[1] "Secularium quemquam." If this mean secular, as opposed to regular, clergy, it is difficult to understand how Turstin himself could be invited to enter, unless he was also the member of a "regula," or unless an exception was made in the case of the bishop of the diocese. We are told, however, that he had in his train "personas graves et discretos clericos, canonicos et alios religiosos viros," and possibly the first and last classes may have included persons secular in the modern acceptation of the term.

laying the monastery under an interdict. Then, with his own followers, he withdrew to his own church, accompanied by the thirteen brethren, separated from the rest like fat from flesh.[1]

Thus these thirteen monks came out from St Mary's, bringing with them nothing but the habit on their backs.[2] Archbishop Turstin, who had so far stood their friend, did not now desert them in the hour of their need. He gave them, on the contrary, a site for their new monastery in the valley of the Skell, not far from *Ripon*. This at the time was overgrown with thorns; deeply concealed in a hollow of the hills; and far removed from human habitation. It is said, in fact, in language that curiously recalls the similar description of the site of Rievaulx Abbey, to have been better adapted for the lair of wild beasts than fitted for the dwelling place of man. The thirteen monks immediately, with the approval of Turstin, elected Prior Richard to be their first abbot, and departed for their solitary fastness. "What a sight it was," cries Hugh, waxing enthusiastic, "the spectacle of all these men, so full of faith and fervour, that neither the severity of winter, the fear of isolation, nor the lack of all good things, could turn them from their purpose." There was growing then an elm in the middle of their valley, the numerous branches of which, in the manner of that tree, afforded grateful shelter to the beasts that couched beneath

[1] Ecclesiastes, xlvii. 2: "As is the fat taken away from the peace offering, so was David chosen out of the children of Israel."

[2] One of these monks, Radulfus, afterwards deserted them, which causes Hugh much scornful indignation: "Radulfus, vero, in remissionem se recepit, non edjiciens ut resurgat, sed iniit fœdus cum carne sua, et conglutinatus est in terra venter ejus."

it. "That tree stands still," cries Hugh triumphantly, "uninjured, with leaves and branches flourishing—proof to all posterity from how humble an origin sprang into existence our mother, Fountains Abbey."[1] For it was here, beneath the boughs of this providential elm, that Abbot Richard and his faithful twelve established their first monastery. Here it was, beneath this elm, that they all lay down at night—a poor community, indeed, yet powerful in God. The good archbishop sent them bread—for water they had the stream that flowed past them down the valley.

Here, in the shelter of this rude abode, the monks continued for the rest of the winter. We need not follow further the tale of their privations; nor is it possible here to trace their gradual rise to affluence. Fountains, in a sense, unlike most Yorkshire abbeys, can point to no single, or conspicuous, founder, unless it be Archbishop Turstin. Rather it grew spontaneously from the hearts of a few simple men, who were anxious for a life of more austerity. Gifts, no doubt, came in gradually—from Hugh, the Dean of York; from Serlo, a wealthy canon of that cathedral; from Robert de Sartis; from Serlo of Pembroke. But Fountains can point to no single great lay founder, as *Kirkstall* points to Gilbert de Lacy—as Rievaulx and Kirkham point to Espec—as *Bolton* points to William and Cecilia des Meschines. This house that was destined to attain to such magnificence grew slowly from beginnings obscure and almost wretched.

[1] It was standing still at the time of Leland: "Haec ulmus adhuc viget" (IV. *Collect.*, 105), but now it has entirely vanished. "The common tradition of the country has always pointed out the yew-trees on the hill, above the mill, as the first shelter of the monks" (XLII. S.S. 34, n. 6). But the statement of Hugh that this first shelter was an elm-tree is explicit.

The race is not always to the swift—not always is the battle to the strong. At *Sawley* the monks who were placed there by the Percy apparently found a house already prepared for their immediate reception: yet *Sawley* remained till the Dissolution always a structure of deep humility. At Fountains, on the contrary, where for two years and upwards the monks had barely a pillow on which to lay their heads, "the wrath of a despotic king" found matter for its fury, four hundred years later, in buildings that still attest to-day its subsequent wealth and importance.

II

The ruins of Fountains Abbey are situated in the extremity of the pleasure-grounds of Studley Royal, which were laid out, c. 1720, in the narrow valley of the Skell by Mr Aislabie, Chancellor of the Exchequer in 1718. These pleasure-grounds—as one indeed would naturally expect from the landscape gardening of the period—are wholly artificial in their character: it is impossible, however, unless one be a quite irreconcileable purist, not to admire these trimly shaven lawns; this succession of stiff cataracts and pools of mathematical precision; and, above all, this growth of really noble timber. No one will prefer this 18th-century primness to the free grace of the woods above *Bolton*: but the valley of the Skell can never have been the rival in beauty unadorned of the valley of the *Wharfe*: Studley, at the worst, presents us with diversity, and heightens our enjoyment by the possibility of contrast; it is at any rate a monument of a vanished phase of taste; and Yorkshire, did it no longer possess these artificial glades, would distinctly be a loser in its landscape.

From the entrance to the pleasure-grounds the visitor may proceed directly to Fountains Abbey, or he may arrive there, if he please, by a more circuitous route that introduces him to the various temples, of Piety or Fame. Most people, probably, will find it better worth their while to inquire their way directly to the Surprise View—now stripped of its puerilities, and commanding a singularly beautiful prospect of the distant ruins in their narrow valley. Thence the approach is by Robin Hood's Well, and the S. side of the abbey buildings. The well is enclosed in a circular-headed recess that is evidently original Trans. Do not let the visitor be tempted to turn down at once into the ruins; but, continuing past the abbey-mill, and crossing over a graceful 13th-century bridge, let him make his way at once to the relics of the gate-house—the proper point from which to commence a systematic study of this great Cistercian monastery.[1] Before beginning this, however, it seems the better course to summarize the various leading epochs in the story of the buildings. It will then be possible for the visitor to enter on his survey free from the embarrassment that is apt to arise from the confusion of description with history.

I. (?) 1134-1147. The first permanent stone buildings of Fountains Abbey were certainly completed by 1147—how much earlier it is impossible to say, nor is it possible to fix the date of their commencement.

[1] Those who prefer first to visit Fountains by a less artificial approach, would do well to take the lane from *Ripon* to How Hill, and thence descend into the valley of the Skell to *Fountains Hall*. On the brow of the hill will be noticed, on the right, considerable remains of the ancient precinct wall, and the great tower of the abbey will be observed rising from the dell in the middle of surroundings that are purely agricultural.

It is evident, however, that they cannot have been started during the first two years of dreadful poverty —probably not, as Mr St John Hope suggests, till after the endowment of the Dean of York in 1135 (XV. Y.A.J. 274).[1] These buildings comprised roughly the transepts and nave of the still existing church, a chancel that has vanished, and probably the buildings round the square of the cloister, though these last have since been mostly reconstructed.

II. 1147-(?)1179. In 1142 William Fitzherbert, afterwards canonized, was elected by the chapter to the vacant see of York. His election was not unopposed; a minority of the canons "persisted in voting for the strict Cistercian Henry Murdac of Fountains" (D.N.B.); and charges of bribery, held afterwards baseless, were hurled freely at the head of the new archbishop. In 1145 Eugenius III. succeeded to the papal chair at Rome. This pope was "a violent Cistercian," and St Bernard even permitted himself to write to him—playfully, it may be, but, it may be, not less truly: "Aiunt non vos esse papam, sed me." Anyhow, Eugenius under the influence of St Bernard, suspended the archbishop in 1147 from his archiepiscopal function. The partisans of William were stung to sudden fury by what seemed to them this act of gross injustice. Henry Murdac and Fountains Abbey stood for them in the foremost front of offenders. To Fountains, accordingly, they

[1] This seems a suitable place for the writer to acknowledge, once for all, his general indebtedness to Mr St John Hope's final and exhaustive description (XV. Y.A.J. 269). It is fair, however, to add that I have also, to the best of my ability, made, on more than one occasion, a very careful independent study of the ruins; and that the description here given is more than compilation.

came with armed force; broke down the doors; insolently invaded the sanctuary; and, when they could not find the abbot, set fire to the buildings that had lately been erected with so much labour. The abbot, meanwhile, praying, lay prone before the altar, but nobody seems to have observed him. "Non videtur ab aliquo, non laeditur ab aliquo, manus enim Domini protexit [eum]" (XLII. S.S. 102).

This burning of the abbey in 1147 was the occasion of the second great epoch of building. The church, indeed, had apparently escaped, but the apartments round the cloister had been ruined. To the period immediately succeeding the fire of 1147, and probably to the abbacy of Henry Murdac,[1] must be assigned the commencement of the present chapter-house, the restoration of the monks' dorter, the erection of the first guest house, and other reconstructions. It would seem, however, that the progress of the works was for some time somewhat dilatory, for the existing refectory, with the adjoining warming-house and kitchen, is early E.E., and probably formed part of the "edificia . . . . sumptuosa" that are assigned in Hugh's narrative to Abbot Robert of Pipewell (d. 1179) (XLII. S.S. 114). Possibly the old frater had not been badly burnt and was easily patched up, so that its ultimate rebuilding was postponed till other claims more pressing had been settled. Possibly it had never been erected in permanent form, and a temporary wooden building was hastily run up in place of a wooden predecessor. Anyhow it is incredible that the monks should have had no refectory of any kind from the date of the fire till the build-

[1] See XV. Y.A.J. 276, n. 2.

ing, under Abbot Robert, of the existing beautiful structure.[1]

III. 1203-1247. The third great building era in the history of the abbey is concerned principally with the rebuilding and enlargement of the original Norm. chancel, and is associated with three successive rulers, each of whom bore the name of John—John of York (1203-1211), John Pherd (1211-1220), and John of Kent (1220-1247). "Strange," cries the chronicler, "that three Johns in succession should have presided over the Church of Fountains, the first of whom began a building, the second of whom continued it, and the third of whom conducted it to a glorious consummation."[2] This "glorious consummation" is the lovely Chapel of the Nine Altars—lovely still, even in ruin, and even though the central piers of enormous height have long ago been stripped of their many shafts of variegated marble—black, with big white spots ("ex nigro marmore albis maculis magnis intersperso")—that attracted the attention of Leland (*Collectanea*, iv. 109). To Abbot John de Cantia must also be attributed the Infirmary, to the E. of the abbey, and the "xenodochium pauperum" to the W. of it—though the last can only mean the late addition to the Guest House—not the two old Norm. portions that preceded it.

To these three great building eras must roughly be assigned—with a single exception—the erection of all the more conspicuous parts of Fountains Abbey.

[1] The S. side of the cloister—the kitchen, warming-house and frater—was usually the last portion of the main abbey to be built (XV. Y.A.J. 275).

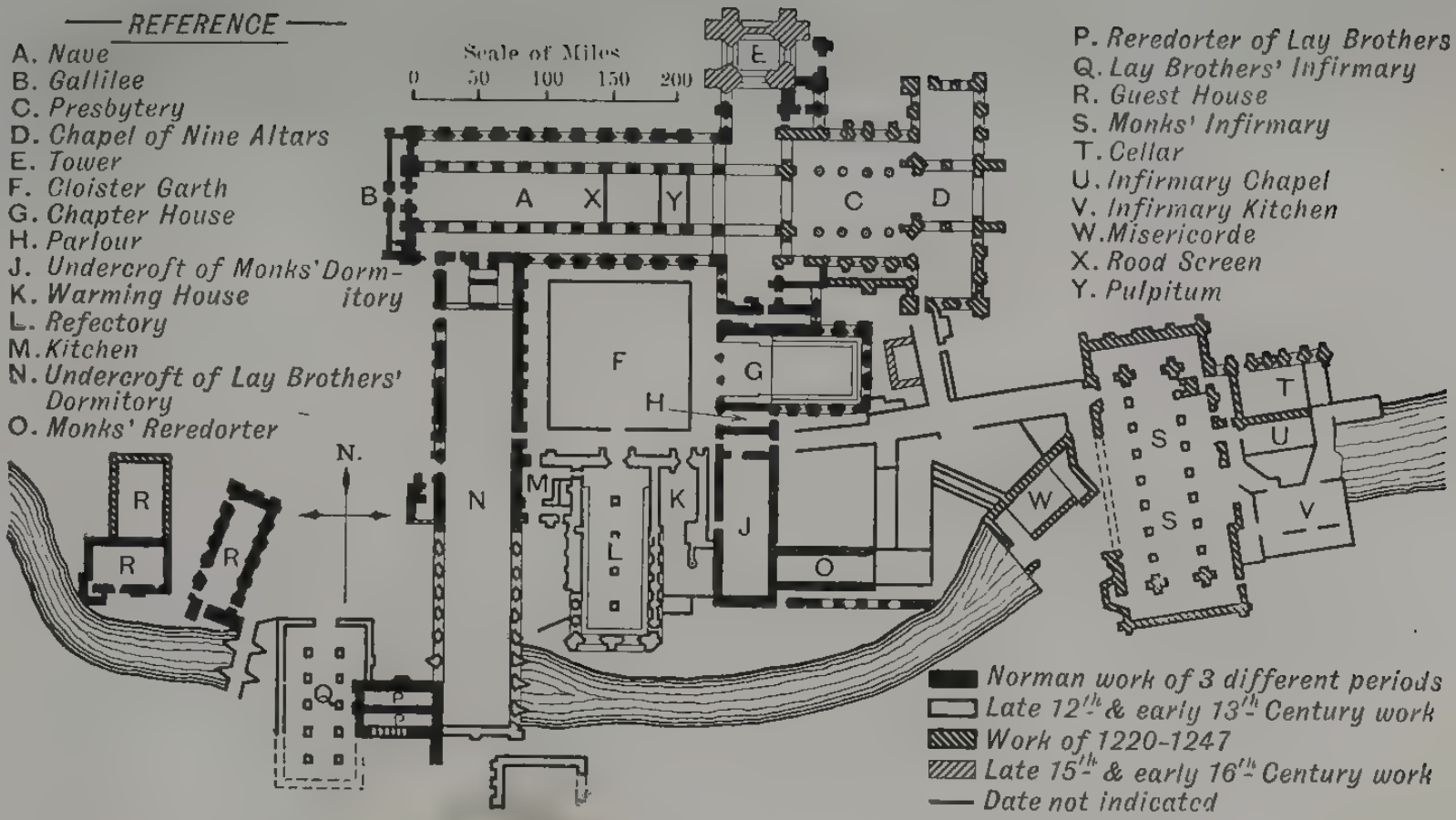
[2] "... quorum unus fabricam inchoavit, secundus inchoatam viriliter invexit, tercius provectam gloriose consummavit" (XLII. S.S. 128).

The exception, of course, is the great tower, to the N. of the N. transept, which was erected by Abbot Marmaduke Huby (1494-1526), as testified by the initials on the W. of it. Primitive Cistercian simplicity had forbidden the erection of a steeple of such magnificence. Instead, there was only a central tower—probably a low structure like that at *Kirkstall* before it was raised to greater dignity by the Perp. builders.

III

The systematic survey of Fountains Abbey is best commenced, as already indicated, with the slight existing remnants of the GATEHOUSE. These consist only of the ruined side-walls (with indications of vaulting) of the entrance passage, and of some narrower vaulted chamber—perhaps the porter's lodge—that adjoins it to the S. To the writer the very few fragments that remain seem Trans. rather than E.E. Mr St John Hope in one place assigns them "to the earlier half of the 13th century" (XV. Y.A.J. 398); in another, apparently, to the 12th (*ib.* 401). Outside the Gatehouse, on the right as we approach it, are the slight remains, incorporated with a modern dwelling, of the not uncommon "capella extra portas," where women and other persons who were not allowed within the gates could hear mass, etc. (*ib.* 399). At Rievaulx this chapel is still in existence, and has lately been restored by Lord Feversham. At Merevale, in Warwickshire, the nave remains, and makes part of the parish church.

Crossing now the area of beautiful green sward, we approach the W. front of the abbey church. This is sufficiently plain, possessing only a single central door in five orders. Whatever merit this front may



PLAN OF FOUNTAINS ABBEY

ave originally possessed as a composition has been poilt by the insertion of a huge Perp. window, probably lue to Abbot Darnton, whose rebus, together with he date 1494, is carved immediately over it (*ib.* ,12). Originally there seems also to have been a loor that opened to the N. aisle, but this is now locked; and there has never been a door-way on he S. This curious "lop-sidedness" is exactly paralleled in the W. front of Beverley Minster. Extending across the whole lower breadth of the W. ront are the ruins of a narthex porch, or Galilee, precisely as existed at Byland. This also was entered by a central door, and was lighted on the W. by an exquisite, open, Trans. arcade, of which three arches have been rebuilt with the old stones (*ib.* 312). Lying in this narthex are fragments of stone coffins and lids, one of which is engraved with an early and interesting cross, the shaft of which is terminated in a simple point, and without any kind of calvary.

Passing now through the central door-way, we enter the magnificent NAVE.[1] This, together with the two transepts, formed part of the original Norm. church, assignable to the first period of building (1134-1147). The nave consists of 11 bays, and is divided from the aisles by pointed arches resting on single circular piers—single, except that each pillar is ornamented by two much smaller shafts on the side towards the aisle. Above is a clerestory of very plain circular-headed windows, and the windows of the aisles are also round-headed.[2] The transepts are aisleless, but, as originally planned, each

[1] The level of the original floor is preserved by a scrap of red-tiled pavement.

[2] Some, however, have been tampered with in the Perp. period.

had three chapels to the E. (cf. *infra*); and the church was completed by a very short chancel, without aisles, the foundations of which are indicated by the edges of stone slabs in the turf.[1] It is interesting to contrast this primitive Trans. church at Fountains with the somewhat later daughter church at *Kirkstall*. At *Kirkstall*, again, we have an enormous aisled nave (8 bays); two transepts, without aisles, but each with three chapels; and a very short, aisleless choir. At *Kirkstall*, again, we notice the lack of a triforium in accordance with the tradition of primitive Cistercian severity. *Kirkstall*, however, as it seems to the writer, exhibits less austerity than the mother church at Fountains—shows traces, in fact, of the coming relaxation which was shortly to accomplish the elaborate 13th-century triforium at Rievaulx—was already almost on the point of giving birth to the Trans. triforiums of Byland and *Roche*. Thus, at *Kirkstall*, the piers of the nave are composed of clustered columns; the windows of the clerestory are ornamented outside with shafts; the W. front is altogether more elaborate. It is remarkable, however, that the ground plan of both these two great churches is exactly reversed in the case of the Benedictine abbey of Kelso, founded by King David I. c. 1130. Here we find an important aisled choir, linked to a very short, aisleless nave.

[1] Unfortunately these are rapidly becoming hidden by the grass. The end of the chapel that originally stood immediately to the S. of the old choir is also indicated, but I cannot trace the outline of its companion on the N. The typical English square E. end is supposed to be partly due to Cistercian influence. In this connection it is curious that the great Church of Villers l'Abbaye in Brabant, though colonised directly from Clairvaulx itself, ended from the beginning in an apse.

Of this original Trans. church at Fountains, the chancel, as already indicated, has since been supplanted—the chapels of the transepts have been subsequently modified—the N. end of the N. transept has been destroyed. The nave, however, and the bulk of the two transepts remain in a condition that approaches to perfection—little to complete them is needed save a roof. Nothing, in short, has perished except the N.E. and S.W. piers of the central crossing, of which only a few stones of the bases remain; most of the E. arch of the S. arcade; and the windows on the S. of the S. aisle. Notice the rich red hue of much of the stone-work—there is no need to attribute this to the fire of 1147 (cf. p. 200), for it occurs again in the low cliffs in the neighbourhood. Notice also the reddish plaster, of which a quantity still remains on the walls.[1] The nave has been vaulted with a pointed barrel vault, as indicated by traces on the W. interior wall. The vaulting of the aisles was more remarkable. Between each column of the main arcades and the adjoining outer wall an arch is flung across the aisle, thus breaking it up into lengths; and the spaces thus divided were separately vaulted with small pointed barrel vaults, the axis of which was at right angles to the axis of the vaulting of the nave. All this vaulting alike, whether in nave or aisle, has perished.

Before considering the fitting up and partitioning

[1] Mr St John Hope says (XV. Y.A.J. 282): "The ashlar work was merely lime-washed, and then the whole wall surface was 'masoned' with broad red or white lines." Not everything mediæval was admirable! How hideous was this "masoning" may be seen in the grand abbey church of St Georges, at St Martin Boscherville, in Normandy, where the noble interior is quite spoilt by it!

of the nave, it will perhaps be more convenient to conclude the architectural survey of the church.

The N. and S. TRANSEPTS, as already stated, are contemporary with the nave, and resemble it in general architectural feature. Originally each had three chapels on the E., divided from one another by solid stone walls, exactly as at *Kirkstall* and *Sawley*; but at Fountains the inner pair of chapels—those immediately next the chancel—were of slightly greater projection than the rest. This curious arrangement, however, though undoubtedly unusual, was not altogether without parallel. Something of the same sort is found at Alnwick Abbey (Praemonstratensian), also built about the middle of the 12th century. Of these six chapels, that to the S. retains most completely its original form. Here, in fact, we have still the original E. end—square, with two round-headed windows and with a circular opening above. Here too we have also the original pointed barrel vaulting[1]—the original huge piscina in the S. wall.[2] Of the rest, the two immediately adjoining the choir have been swept away to make room for the aisles of the new 13th-century chancel, but the opening has been retained that gave access to the chapel on the S., though strengthened by the insertion of a smaller, later archway. The remaining chapel on the S. was considerably recast in the 15th century, perhaps to adapt it for the purpose of a vestry (*ib.* 286). This was accomplished by cutting a pointed opening through the old E. wall—the head of which

[1] But apparently "reset" (XV. Y.A.J. 286).

[2] These enormous piscina niches occur again at *Kirkstall* and *Roche*, and there are the remains of a very elaborate series of much later date—they seem equally disproportionate—in the small chapels of the *chevet* at Utrecht.

projects into the old circular window; by prolonging the apartment for some distance to the E.; and by blocking up the old, round-headed piscina. The window inserted in the new E. wall retains its tracery almost perfect. The two still existing chapels on the E. of the N. transept have been blocked by the building up of walls in their arches. That to the N. has the remains of an inscription on the side towards the transept, of which I can read only the single word *Altare*. Mr Walbran, many years ago, read this as referring to St Peter. Mr St John Hope, however, says that it is plainly *Altare Pro* . . . "Possibly," he adds, "when complete the inscription read: Altare prophetar[um], but that is a somewhat unlikely dedication" (XV. Y.A.J. 287). Underneath is the base of an altar. The chapel to the S. has also an inscription: *Altare* (*S*[*an*]*c*[*t*]*i*) *M*(*ic*)*haelis Arch*-[*angeli*]—again I supply my own deficiencies from the transcript of Mr St John Hope. The wall below is pierced by a plain late door, whilst above is a bracket for an image. The base of the altar itself remains at the angle of the transept and the N. aisle of the choir.

The original N. end of the N. transept was entirely removed when the great TOWER was erected in the 16th century. Cistercian simplicity, which forbade in the beginning all use of unnecessary ornament in the structure of its churches, forbade also the erection of a conspicuous belfry—"Turres lapideæ ad campanas non fiant, nec ligneæ altitutinis immoderatæ, quæ ordinis dedeceant simplicitatem" (IX. Y.A.J. 240). Fountains, it is true, in contravention of the strict letter of this principle, possessed, perhaps from the beginning, as *Kirkstall* possessed, a low central tower *of stone*. It was not, however, till the 15th

or 16th century, when the first rigour of Cistercian austerity had somewhat passed away—it would be interesting to understand by what mental or moral process—that the low central tower of *Kirkstall* was raised to a greater altitude—that a wholly new tower of ambitious proportion was built from the ground at Fountains. That the author of this innovation was Abbot Marmaduke Huby (1494-1526) is assumed from the occurrence of his initials (M. H.) on the W. of it. The effect of his structure is imposing; yet, were other evidence wanting, the poverty of the capitals of the great arch by which it opens to the transept, and the exceedingly feeble tracery of its windows, would sufficiently point to its lateness of origin. It is girdled by three bands of inscription, the two lower of which "are legible enough," but the topmost of which Mr St John Hope succeeded in only partially reading "after many attempts" (XV. Y.A.J. 315).

The tower also exhibits four separate coats of arms, i.e. on each of the four sides (i) three horseshoes. "These arms have hitherto been considered as those of the abbey, but no example earlier than Huby's time is known,[1] and they are more probably his personal arms than those of the monastery" (*ib.* 316); on the E. and S. (ii) two bendlets within a bordure (unidentified); on the N., W. and S. (iii) Norton of Norton Conyers; on the E. and W. (iv) a cross fleury between, in the first and second quarters, a mitre, and in the third and fourth, a key erect. "These, most probably, are the real arms of Fountains Abbey" (*ib.* 316).

Turning now to the corresponding S. front of the S.

[1] They occur again in glass in the churches of Richmond and *Kildwick*.

transept, we have here the original Trans. composition, or rather the original Trans. composition as modified after the fire of 1147. The whole is bisected by a central staircase that is lighted from the church by little "slits"; and on each side of this, at the height of the clerestory, is constructed a round-headed window. The interest, however, of this part of the church is centred in the bottom right-hand corner, where evidence is preserved of the change of plan that was made with respect to the night stairs from the monks' dorter. These last originally opened to the church by a lofty door-way immediately to the W. of the central stair, the bottom of which reached, or at any rate almost reached, to the floor. The E. side of this door-way still remains perfect, as also does the E. half of its arch, though embedded in later masonry. After the fire, however, in 1147, the monks were minded to raise the height of the new chapter-house, which necessitated, of course, the additional raising of the floor of the dorter above it. To descend from this new dorter so as to enter the church at the original level would have involved, of course, a staircase of break-neck steepness. They constructed, accordingly, a new door-way at a higher level in the wall, and a trifle to the W. of the original opening; and from this the descent was continued to the pavement of the transept by a flight of steps, exactly as may still be seen at Hexham. It happened, however, that the original door-way had also given access to the tall central stair. It thus became necessary, in order to preserve this approach, to save at any rate part of this entrance. That the entrance, however, could be saved as a whole was prohibited by the position of the new door to the dorter, the bottom left-hand corner of which projected into its head. An

arch accordingly was "turned" over the entrance immediately under this intrusive corner.

We are now to examine the remains of the CHANCEL, and of the beautiful chapel beyond it. The original Trans. chancel, we have seen, was wholly removed—only its buried foundations exist, as indicated by stones in the turf. Its 13th-century successor was much more ambitious; possessed N. and S. aisles; and was probably built in five bays. Unhappily both its arcades are gone, with the exception of two or three fragments: (i) the E. respond of the N. arcade; (ii) part of the base of the first pier from the W. in the same arcade; (iii) the base of the first pier from the E. in the S. arcade. The aisle walls, however, remain, and exhibit in each bay a single lancet, with a blind stilted arch on each side of it. There has apparently been a clerestory, though again no triforium; and at any rate the aisles have been vaulted.[1]

The glory, however, of Fountains Abbey is the beautiful CHAPEL OF THE NINE ALTARS. The name is the same as at Durham; and the building, as at Durham, is a second transept, but placed at the extreme E. of the church. No third similar transept is known in England, though secondary transepts, placed between the main crossing and the E. end, exist at Beverley, Worcester, Lincoln, and elsewhere. The chapel is divided into three compartments by two pairs of exceedingly lofty arches that continue the line of the chancel arcades. Each pair is divided by a tall and comparatively slender octagonal column, each angle of which has formerly carried an annuletted

[1] "The presbytery was originally covered by a stone vault, supported by flying buttresses across the aisles" (XV. Y.A.J. 292).

shaft of spotted marble (cf. *supra*). That the N. and S. divisions of this beautiful structure were originally vaulted is witnessed by existing remains—that the middle compartment was also originally vaulted, as well as the whole of the presbytery, and that these last two were divided by a lofty central arch, is asserted by Mr St John Hope. It is supposed, however, that these vaults had become dangerous by the time of Abbot Darnton (1478-1494), "when the stone vaults of the nine altars and the presbytery, and the dividing arch between them, were taken down, and a new open roof carried through from the W. end of the presbytery to the middle gable of the nine altars." Probably the insertion of the present E. window is due to the same restorer. It is certain, at any rate, that Abbot John Darnton was busy in the reparation of this chapel. On the inside of the N. window, on the E. side, he has inserted a stone bearing the date 1483; on the outside of the E. window, on the S. side, he has inserted his rebus ("Dern" on an angel bearing a tun) and the motto: *Benedicite fontes Domino*. That he also inserted the new E. window, removed the stone vaulting of the presbytery and chapel, and obliterated the arch that stood between the two, is very probably sound conjecture, but seems to be conjecture only. Anyhow, with or without good cause, it seemed destined that the hands of the last few abbots should lie heavy on this lovely, innermost shrine. The N. and S. ends are at present terminated, towards their base, by a row of three beautiful lancets; but above each of these rows is the now empty framework of a big Perp. window. Apparently these are co-eval with the tower—are accordingly the work of Abbot Huby. Anyhow, their style is later than that of the Perp.

E. window attributed to Abbot John Darnton. It will be noticed that the more westerly of the three lancets on the S. of the chapel has been tampered with—that a round-headed arch has been thrown across its opening. The position of this alteration corresponds with the upper story of a gallery from the direction of the Infirmary buildings that terminated here against the outer wall of the chapel; and this is supposed to have been the site of "an oriel or closet projecting into the church," and used as a private pew by the abbot—also the work of Abbot Huby. Probably the projecting oriel that still exists in the S. triforium at St Bartholomew's, Smithfield, and was built by Prior Bolton (1505-1532), was used for a similar purpose.

We will now attempt to indicate the position of the various doors by which the church communicated with various other portions of the monastery; call attention to the few monuments that remain; and briefly describe the ritual arrangements, so far as these can be gathered from existing remains. The W. door of entrance, and the door-way in the S. transept by which the monks descended from their dormitory to take part in the midnight services, have already been dealt with in describing the main structure.

In the W. bay of the S. aisle will be noticed a blocked door. This originally led to a pentise that ran along the W. of the cellarium (cf. *infra*). In the next bay there still exists a door-way into the cellarium itself. In the next bay, again, is yet a third door, giving access to a flight of stone steps that led up to the dormitory of the lay brothers, or *conversi*. Through this they would descend to their midnight services, exactly as the monks descended through the door

already noticed in the transept. Finally, in the extreme E. bay of this aisle, is the door that gave access to the E. walk of the cloister. Turning now to the N. aisle of the nave, we have here only a single blocked opening in the sixth bay from the West.[1] According to Mr St John Hope, this "served as an entrance for carts and trucks during the building of the nave, after which it was neatly walled up." Finally, the Chapel of the Nine Altars has N. and S. doors, curiously placed, not in the centre of the fronts, but each of them well to the W. The first of these led into the close; the second gave access to the passage underneath the Abbot's Gallery that led ultimately to the cloister, or Farmery.

The ritual arrangement of the Church at Fountains has been recovered with excessive skill and patience from very slight remaining indications. It is most easily learnt from the plan; and it would anyhow be impossible to set out *seriatim*, in the limits of this hand-book, the evidence by which it has been established. The results, however, must be briefly summarized from Mr St John Hope's paper. The E. side of the Nine Altars, as the name implies, was originally divided into nine small chapels by thin stone walls—three in each division of the chapel.[2] Subsequently, however, the three chapels of the central division were for some reason thrown into one, thus making seven altars only; and of these seven altars the bases remain, though the partitions that divided them have perished. Four of these

[1] Except, of course, the blocked door-way at the W. of this aisle, dealt with already on p. 203.

[2] Stone walls somewhat of this kind, though perhaps not strictly "perpent," still exist between the three chapels in the S. transept at Peterborough.

altars retain ground piscinae, or drains, probably intended "to carry off a small portion of the contents of the altar cruets poured out with the intention of removing dust or other impurity" (*ib.* 297). Mr St John Hope mentions five other places where these drains occur in England, to which may be added Jervaulx Abbey, as a sixth. There is also a piscina of some peculiarity in the second bay from the E. of the wall arcade on the S. of the chapel.

Passing now to the body of the church, we find this divided into two main divisions—what may be called the monks' church, which occupied the whole space between the arcades from the fourth pair of pillars in the nave to the extreme E. end of the structural choir, and the church of the *conversi*, which occupied the nave, or what was left of the nave, to the W. of it. The whole of these two churches, except the extreme W. bay of the nave, was separated from the aisles by the curious longitudinal stone wall that extended from pier to pier, and is said by Mr St John Hope to have been characteristic of churches of the Cistercian discipline (*ib.* 311). Not much of this wall remains, but the foundations of it may be traced, very clearly, in the E. bay of the N. arcade of the structural choir, at which point it was pierced by a door. This last, and a door on the opposite side, the traces of which are now hidden, formed the so-called *superior introitus* to the choir. The other means of entrance—the *inferior introitus*—was constructed through the screen at the W. This church of the monks was divided into three parts—the choir (occupying the whole of the structural chancel, the crossing, and the first bay of the nave), the *pulpitum*, and the retro-choir: and the choir was again divided by a step that still runs across the church between

the first pair of piers from the W. of the structural chancel. The division to the E. of this formed the presbytery, with the High Altar; the division to the W., the choir, with the stalls of the monks. These last were ranged as usual against the wall between the piers and against the screen at the W. end, but they occupied only the width of the crossing and the E. bay of the structural nave—the W. bay of the structural chancel, which contained the *superior introitus*, was necessarily clear. The excavated base of these stalls has been left uncovered, and in this will be noticed, at the N.W. corner, a couple of broken pots. Another of these remains more to the E., and there are evidently holes to hold others. These were almost certainly intended to be acoustic, but their value for this purpose may be questioned. Mr Fowler prints an extract which illustrates alike the object of their insertion and the mediæval doubt as to their efficacy. (III. Y.A.J. 3): "... after that brother Ode le Roy, our prior (i.e. of the Celestine monastery at Metz) had returned ... he made and ordered to put pots into the choir of the church, declaring that he had seen (this done) elsewhere in some church, and thinking that it would make the singing better, and that it would resound the stronger. ... But I do not know that they sing any better than they did." Possibly, too, the monks at Fountains came to the same conclusion—at any rate it is stated that none of these pots has been found below the stalls on the S. (XV. Y.A.J. 303). In the E. bay of the presbytery is a rectangle of pavement in two stages—the upper of which is formed with a pattern, the lower with diamond-shaped tiles. This might well be taken for the original base of the High Altar, but Mr St John Hope believes that

this "is almost certainly a creation of Mr Aislabie, made out of old material" (*ib.* 300).

The ritual arrangement of the structural nave to the W. of the monks' choir is much more complicated, and here I rely entirely on Mr St. John Hope, though I have noted personally some of the "cuts," and also the position of most of the altars. The whole of the space between the first and second pair of columns from the E. — that is, the whole of the space of the second bay from the E. — was occupied by the monastic *pulpitum*; to the N. of which again, across the N. aisle, was probably the site of an organ.[1] To the W. of this was the retro-choir occupying two bays, and closed between the fourth pair of piers by a screen; and to the W. again of this screen — that is, in the fifth bay from the E. — was the altar of the *conversi*, thus marking the eastern limit of their choir.[2] The retro-choir itself, however, was probably partitioned out into two small chapels, with a central passage between them, immediately to the W. of the pulpitum — the Chapel of (?) Our Lady on the N.; the chapel of (?) St Bernard on the S. Nothing of these altars now remains, nor indeed of the High Altar in the church

[1] Probably there was also an organ at the W. end (XV. Y.A.J. 307) — still the common place for it in great churches in France, and also in the Reformed churches of Holland.

[2] It is curious to observe that there is still one great fabric in England where the building is divided into two entirely separate churches, each with its separate altar. At St Alban's Abbey a stone rood screen is built across the nave at the third pair of piers to the W. of the crossing, and to the W. of this — where there has always been an altar — is now placed the altar of the parish church. The Cathedral altar, on the contrary, is placed below the screen that terminates the Presbytery some way to the E. of the crossing.

of the *conversi*. There remains, visible, however, the base of a small altar, with a mutilated bracket above it, against the fifth column from the W. in the S. arcade; the relics of an altar against the sixth pier in the N. arcade;[1] the tiled base (?) of an altar against the seventh pier in the S. arcade; and a bracket on the fourth column in the N. arcade.

The relative position of the various monastic buildings at Fountains will most easily be learnt by reference to the plan. Generally it may be stated that this is normal; and that Fountains affords an admirable example, in admirable preservation, of the ordinary ground plan of a great Cistercian house. The square of the cloister, on the S. of the nave, remains practically complete; and is strikingly picturesque. The actual cloister itself, however, has vanished, leaving no visible traces. In the centre of the garth is now a lovely cedar and a large octagonal stone cistern. "Possibly it now stands in its original place, but lavers in the middle of the cloister do not appear to have been the rule in England" (*ib.* 371). Immediately to the S. of the S. transept is a vaulted passage, possessing a door-way at each end. A passage, or sacristy, is usual in this position, between the S. end of the transept and the chapter house, though there does not seem to have been one at Waverley. The Chapter-House itself is a notable apartment, entered from the cloister by three circular-headed arches of equal size. It consisted of a central nave

[1] According to Mr Hope the opposite pillar in the S. arcade exhibits "plain marks of the reredos of an altar" (*ib.* 300). Mr Hope also postulates—he does not expressly say that there are now any traces of it—an altar against the seventh column in the N. arcade. Anyhow, this is omitted in Mr Brakspear's plan.

and two aisles, divided from one another by two arcades of six arches each. Of these two arcades the most perfect remnant is the eastermost pier on the N.—a broken circular column. Towards the E. is a railed-in space, containing eight monumental slabs; towards the W. are two other slabs—one of them apparently a broken casement. Yet another slab will be noticed on the floor; the fragments of a twelfth; and a stone coffin. These are the memorials of former abbots, of whom eighteen are known to have been buried in the chapter-house, i.e. Richard III. (d. 1170) (XLII. S.S. 132), Robert de Pipewell (d. 1179) (*ib.*), William (d. 1190) (*ib.*), Ralph Haget (d. 1203) (*ib.* 133), John of York (d. 1209) (*ib.* 134), John of Kent (d. 1247) (*ib.* 136), William of Allerton (d. 1258) (*ib.* 138), Adam (d. 1259) (*ib.* 139), Alexander (d. 1265) (*ib.*), Reginald (d. 1274) (*ib.*), Peter Alying (d. 1282) (*ib.*), Nicholas (d. 1279) (*ib.*), Adam II. (d. 1284) (*ib.* 140), Robert Thornton (d. 1306) (*ib.*), Robert Byssihopton (d. 1310) (*ib.* 141), William Rygton (d. 1316) (*ib.* 141), Walter Cokewald (d. 1336) (*ib.* 142), and Robert Coppegrayve (d. 1345) (*ib.* 144).[1] The monuments enclosed by the railing

[1] Of the thirteen abbots who in turn succeeded Robert Copgrave, the first seven—with the exception of Roger Frank, who was expelled—were buried in the church; whilst of the last five abbots the burial place seems to be unknown, unless it be in the case of William Thirsk, who was executed at Tyburn (*Papers, Henry VIII.*, XII. i. p. 585). Of the twenty-five abbots prior to Robert Copgrave, Richard I. was buried at Rome; Richard II. at Clairvaulx; Henry Murdac, Maurice, Thorold and John, Bishop of Ely, had all left Fountains before their death; Stephen of Eston (d. 1252) was buried at Val Dieu where he was possibly paying a domiciliary visit at the time in accordance with Cistercian custom (XLII. S.S. 137, 138); whilst Henry of Otley, who "non habetur in Cathalogo

cannot be examined with minuteness, but one at least has a few lines of inscription still visible. The following inscriptions—more or less fragmentary—are luckily preserved by Mr Walbran: (i) John of Kent: *Hi[c] requiescit Dompnus Joh[anne]s X abbas de Fontibu[s], qui obiit VII. K[a]l[endis] Decembris* (*ib.* 137); (ii) Allerton: *H(ic requie)scit D(ompnus) W(ill[ielmus] X)II Abbas de Fontib[us], q[u]i obiit K[a]l[endis] (Dece)mbris* (*ib.* 138), (iii) Adam XIII, *Abbas . . . biit X . . . l.* (iv) Reginald . . . *ies . . . s. I . . . Reg . . . s . . . t . . . octo . . .* (*ib.* 139). The other slabs have not been precisely identified, though Mr Walbran assigns the matrix either to Copgrave or Cokewald (*ib.* 144 n. (1)). The chapter-house belongs mainly to the second era of building (1147-(?)1179), immediately after the fire. To the S. of the chapter-house is a vaulted chamber that has been closed by a door at either end. This was apparently the PARLOUR, or "auditorium juxta capitulum," where "such talking as was necessary might be carried on instead of in the cloister, where silence was strictly enjoined" (XV. Y.A.J. 345). S. again of this is the SUB-VAULT OF THE DORTER, divided longitudinally by a row of six circular columns, two of which, and the N. respond, remain practically perfect. The use of this chamber is mere guesswork; but across its W. end ran the usual passage

abbatum," was buried "in hostio Capituli" (*ib.* 140). Why Otley was thus dishonoured is not known—at Holy Island abbey is a stone coffin—apparently still *in situ*—in immediate proximity to the *latrinæ*. It is observable, however, that whilst all the other abbots of Fountains who were buried on the spot were uniformly buried in the chapter-house up to, and including, Robert Copgrave (d. 1345), no interment is afterwards known to have been made in that building.

that led from the cloister to the Infirmary. The DORMITORY itself occupied the first floor, not only above this sub-vault, but also above the chapter-house and parlour—practically the whole upper E. side of the cloister. The door by which the monks ascended from the cloister during the day-time was originally close to the door to the parlour (*ib.* 345), in very much the same position as at *Kirkstall*. At Fountains, however—again exactly as at *Kirkstall*—this place of access was afterwards abandoned, and the present flight of stone steps constructed in its place at the extreme E. end of the S. walk of the cloister. The night-stairs by which the monks descended from their dormitory into the church for midnight services have already been noticed when dealing with the S. end of the S. transept (p. 209). The rere-dorter (or necessarium) of the monks was at right angles to their dormitory, with which it connected at the S.E. corner, but little of it is left save the bases of the sub-vault. It was flushed by the waters of the Skell, which has since somewhat altered its course. At the E. extremity of the rere-dorter is a building of many different dates, that seems to have been adapted in the 14th century to serve as the abbot's lodging. Primitive Cistercian discipline—in other respects so rigorous—did not allow its abbots to be fed or lodged apart from their humbler brethren.

Turning our attention next to the S. walk of the cloister, we have first the flight of steps to the dorter of the monks, to which it opened at the top by a door-way on the left. A door-way on the right gave access to a room above the calefactorium, as to the use of which "much uncertainty exists. . . . Possibly, being fire-proof, this was the muniment room of the abbey, for which it is admirably suited"

(*ib.* 360). Nowadays it is used for a museum—notice the mutilated recumbent effigy of a knight who bears a lion on his shield, and the carving of the Annunciation. The CALEFACTORIUM itself is singularly perfect, and its chimney is a picturesque feature of the ruins. It is vaulted from a single central column, without a capital; and the whole of the E. side is occupied by two huge fire-places, the level "joggled" tops of which are noteworthy. One of the openings, however, has been entirely blocked up, and the second is now supported by modern wooden framing. Possibly the openings in the W. wall looking into the frater were intended to let warmth into that apartment. This was the place where the monks came to warm themselves—perhaps when their fingers were stiff with cold after writing in the cloister on a frosty winter day. Next to the warming-house comes the grand Trans. REFECTORY, placed, as is usual in Cistercian houses after 1150, with its greatest length from N. to S. The entrance from the cloister is through a circular-headed door-way with an arcade on each side of it, a portion of which probably once served as a lavatory. On the W. side of this noble room, and occupying the length of three bays, is the site of the *lectorium* and the steps that led up to it. The lectern itself has vanished—at Beaulieu it remains, and is still used as a pulpit (the frater itself being now used there for a parish church), and it also remains at Chester. Towards the N. end of this W. wall is also seen the hatch through which food was handed in from the kitchen. The KITCHEN itself, which adjoins the frater immediately on the W., strikes one as a very small apartment. Contrasted, for example, with Wolsey's huge collegiate kitchen at Christ Church, it speaks much for the

severity of the first Cistercian discipline. It must be remembered, however, that this kitchen was intended only for the cooking of vegetables, eggs, and fish. "Even fish and eggs were at first excluded, much more any flesh-meat" (IX. Y.A.J. 230).[1] On the W. of the cloister, and projecting, like the sub-vault of the monks' dorter, for some distance to the S. of it, is the extraordinary structure called vaguely the CELLARIUM. This is a long, narrow apartment, vaulted from a row of 18 central pillars, and nowadays open from end to end. It is evident, however, from the plan of Fountains Abbey in Burton's *Monasticon Eboracense* (p. 140), which was published in 1758, that the Cellarium was at that date divided by cross walls into three different apartments. The more southerly of these, consisting of 14 bays, was probably the refectory of the *Conversi*. The cellarium, as it stands, is quite plainly of two dates, the nine bays to the S. being E.E.—the other thirteen bays being Trans. Mr St John Hope, however, draws a further distinction between the bays last mentioned, the E. wall being "all of the work previous to the fire, but the corresponding bays of the west wall were all built after that event" (374). None of the columns has a capital; but many of those in the 13th-century portion exhibit slight traces of rudimentary carving—best developed on the last column to the S. Above this long stretch of vaulting was the DORTER OF THE CONVERSI, who descended to their church for midnight services by a flight of steps that still exists in the third bay from the W. in the S. aisle of the nave. From the S. extremity of

[1] Meat was subsequently allowed as a *privilegium* on certain days, but this was eaten in the misericord (XVI. T.S. 48).

the W. side of this dormitory the rere-dorter of these lay-brethren strikes away westward, just as the *latrinae* of the monks strike away eastward from *their* sleeping place. It is, however, much more perfect than its companion to the east, and is still flushed by the water-course in both its two divisions.

We have now concluded our survey of the circuit of the cloister, and have only to examine those remaining portions of the great monastic scheme that lie more or less detached from the central group of building. Chief among these is the INFIRMARY, to the S.E. of the cloister, and built above the Skell, which runs below it in four tunnels. Formerly this extensive system of ruined foundations—unfortunately it is little more—was called vaguely the Abbot's House; its true character was first recognized by Mr Gordon M. Hills in 1871 ("Collectanea Archaelogia," ii. 251). Its many component parts, and their relative position, will best be learnt by reference to the plan; the ordinary visitor perhaps will be satisfied with identifying the great central hall, the kitchen, the misericorde, and the chapel. The central hall was an oblong apartment, running from N. to S., and divided like a church by two rows of arches into a nave and aisles. This is 13th-century work of the time of John of Kent; and, to judge from the poor existing ruins, must once have been of singular loveliness. Nothing unhappily now remains save foundations; a 13th-century column, with four annuleted shafts; and a respond of similar character. Even these last have really been rebuilt of the old material, and their height is purely conjectural (322). At a subsequent period the aisles were divided into a number of separate cubicles (321): the appearance of this hall must then somewhat have resembled

that which may still be seen at Chichester, in the nave of St Mary's Hospital.

Of the remaining buildings little can be said—their position is sufficiently indicated on the plan. To the W. of the rere-dorter of the lay-brothers is their Infirmary: to the W. again of this is a picturesque twelfth century bridge. Immediately beyond this on the N. bank of the river, are the remains of the two guest houses, for the entertainment of strangers. On the S. bank of the river, but at some little distance farther from it, are the ruins of the malt-house and brewhouse. Lastly, a little above the 13th-century bridge by which we first approached the ruins, is a 13th-century mill still in use.

Fountains Fell (2191 ft.) is a dull mass of hill lying to the E. of *Penyghent*. The chief interest of the mountain is in its name, which testifies to its former possession by the Cistercians of *Fountains Abbey*.

Fountain's Hall.—This fine old Jacobean house—probably, next to *Temple Newsham*, the finest of its period in the Riding—was built by Sir Stephen Procter in 1611 at a cost of £3000—probably out of the material obtained by pulling down the Infirmary group of buildings in the adjacent abbey (LVVII. S.S. 346). In front is a small garden, with hedges of clipped yew, and entered by a gateway dated 1677 and inscribed: *Benedicite fontes Domino*. Over the front door is the cryptic motto: *Rien trovant gaineray tout*, on either side of which appear the initials of Procter himself and of his wife, Honor (Greene) (*ib.* 352). Inside, the chief object of interest is the banqueting hall upstairs, which has an oriel on the S., the glass of which exhibits a number of small shields. The chimney-piece is supported by caryatides, whilst over it appears a sculpture representing the judgment

FOUNTAINS HALL

of Solomon. The carving of this is crude, and also badly mutilated.

Frickley has a small church of little interest, but perhaps more lonely in situation than any other in the Riding, unless it be *Moor Monkton*. Originally it consisted of a Norm. aisleless chancel and nave; and a small, but distinctly good, chancel arch remains, the three shafts on each side of which spring from bases at some height up the wall, as happens again at *Rossington*. Subsequently, in the 13th century (T.S.P. 1905), an aisle was added on the N. of the nave; and later still, perhaps almost in Tudor times, a chapel on the N. of the chancel. The little W. tower, crowned by a stumpy stone spire, is perhaps Perp., but presents no definite feature. Notice: (1) Altar-slab in floor, partly under the arch of the chapel. One of its five crosses is hidden by a pew. (2) Plain octagonal font—it is said of the 14th century. (*Ib.*)

Gargrave is very prettily situated, in the open part of *Craven*, on the banks of the still pellucid *Aire*. The church (*open*) has been entirely rebuilt, with the exception of a Perp. tower, which is said to be dated 1521. Preserved at the Vicarage are a number of fragments of pre-Norman crosses, which were found on the destruction of the former church, in 1851. Part of another cross is built in as a threshold to the door-way of the stair to the tower (XII. Y.A.J. 87).

Garsdale (the old pronunciation is almost Gást-dle) is the name of the valley of the Clough from a point near Hawes Junction to a point near *Sedbergh*. In general character it resembles the twin valley of *Dent*, but is far less romantic and beautiful. Practically it is isolated between two long masses of mountain—Baugh Fell, to the N., and Rise Hill, on the S. Like other northern valleys it is subject to the bursting

of water-spouts and other terrific inundations: the writer remembers seeing the whole lane swept away in the neighbourhood of St John's Chapel, and the river flowing in a deep gully in its place, after one of these tremendous catastrophes in the winter of 1889-90.

GIGGLESWICK.—This charming old-world village is delightfully situated at the foot of the lofty limestone scars, and possesses a picturesque village cross.

A mile or so to the N.W., on the right hand side of the road to Kendal, is the famous Ebbing and Flowing Well, which is celebrated by Drayton in his "Polyolbion":

> "At Giggleswick, where I a fountain can you show,
> That eight times in a day is said to ebb and flow!"

Camden does not mention this phenomenon; but his editor, Dr Gibson, calls it "the most noted spring in England for ebbing and flowing, sometimes thrice in an hour." The principle is probably that of a natural syphon or syphons. It should be added that the fluctuation only takes place under certain climatic conditions; and for the ordinary tourist to visit the ebbing and flowing well will probably be mere waste of time—the writer has sat by its side in vain—though there is always a copious rush of water, and the immediate vicinity is extremely pretty. It is incredible that in very early times, when springs of all kinds were the objects of veneration, this singular curiosity should escape observation. It has been suggested, indeed, that this was a holy well; and that the name of the dedication saint of Giggleswick Church—St Alkelda—is merely a corruption of "haelig-keld," and that the lady herself is imaginary (XII. Y.A.J. 83).

Giggleswick Church (*open*) is Perp. throughout, but is thought to belong to two different periods. Thus, whilst the tower, nave, and chancel arcades, as well as the lower part of the walls, are assigned to a date at the beginning of the period, the building is supposed to have been remodelled, and the clerestory added, at about the close of the 15th century.[1] There is no chancel arch, as is usual in Craven; and the roofs throughout the structure are new. Notice: (1) Traces of the former existence of a rood-screen on the piers by the chancel steps. (2) Fine old pulpit and sounding board; G. W.[2] 1680. (3) Old contemporary reading desk: *Hear is the standardes of the Israelites when the to Canan cam agenest the Cananites.* (4) Piscina in S. chapel. (5) Numerous small brass inscriptions throughout the church. Only two can be mentioned here: (i) Near chancel steps—Anthony Lister (d. 1685), a former vicar; (ii) On central walk of nave—Rev. W. Paley, B.A. (d. 1799), and Elizabeth his wife (d. 1796). Paley was master of the grammar school, and father of the well-known 18th-century theologian. (6) Poor box, near S. door: 1684, *Remember the Pore.* (7) Plain font—Dec. or Perp. At W. of nave. (8) Stone, with two crosses, one of which is associated with shears, and the second of which has a sword actually on the broad shaft. (9) Plain Latin cross, with sword. (10) Two mutilated,

[1] 1477-8 "Et de xxl solutio Ricardo Tempest in partem solucionis novi cancelli ecclesiae de Gigleswyke" (VI. S.S. cccxli.). This *may* refer to the rebuilding of the chancel, but more probably it has reference to the N. chapel, in which Richard Tempest founded a chantry (XCII. S.S. 255), and towards the fabric of which Finchale Priory may well have contributed £20.

[2] Perhaps the initials of George Winkip, who was patron of the living in 1686 (Whit. i. 166).

recumbent effigies of women. These, perhaps, represent the two wives of Sir Richard Tempest (see below). Dodsworth records: "Ther is in this quyer a monument of a man in armor with 2 wiefs, which they say was of on[e] tempest of Staynforth in this parishe." Each is said to be clad in the garb of the Guild of Corpus Christi at York; and each consists only of the lower part.[1] (11) On floor at E. of N. aisle—recumbent figure of a knight in plate armour, in collar of (?) S.S. This is supposed to be Sir Richard Tempest (d. 1488) (Y.A.S., R.S., vi. 165), husband of the two ladies mentioned above. (12) In W. window—modern representation (*inter alia*) of the martyrdom of St Alkelda. (13) On S. of churchyard fragment of the shaft of a cross.

The Grammar School at Giggleswick was apparently founded by "Sir James Carr, preiste," at least as early as 1507 (Y.A.S., R.S., xxxiii, xxxix, 232), or even 1499. (V.C.H. i. 460); and now ranks with *Sedbergh* as the principal school in the Riding. In the Museum is preserved an inscription of great interest that formerly stood almost over the door-way of the original school-house (Y.A.S., R.S., xxxiii, 236):—

"*Alma Dei M[ate]r deſe[n]de Jacobu[m] Car!*
P[re]sbiteris q[u]o[que] clericulis dom[us] h[ae]c fit i[n] anno
Mil. quin. cent. duode[2] *Je[s]u nostri miserere.*
Senes cu[m] junior[i]b[u]s laude[n]t n[ome]n Do[min]i."

[1] "Ric. Tempest et uxor ejus" (perhaps his first wife) were entered on the register of the Guild of Corpus Christi in 1460-61 (LVII. S.S. 61): his second wife, Mabel [Strickland] (Y.A.S., R.S., xxxiv. 61 n. 3), seems to be enrolled under the designation of "Dom. Mabella Tempes" in 1491 (LVII. S.S. 131).

[2] Millesimo quincentesimo duodeno, "but the terminations are cut off so as to bring the words into the compass and scansion of a hexameter verse."

Here also are preserved some relics from the Victoria Cave (see p. 26).

Gisburne is a village more than commonly picturesque, in the rich and open district of lower Ribblesdale. Over the porch of the Ribblesdale Arms is the date 1635. The lower part of the church-tower—including the plain tower arch—is apparently Norm., and there seem also to be traces of (?) Norm. work in the N. and S. walls of the chancel. For the rest, the church is a patchwork: the W. windows of the aisles are plain Dec.; all other windows on the S. are Debased; and those on the N. are late Perp. The nave arcades and the belfry windows are Dec., or Perp. The chancel arch springs curiously—not, as is usual, from responds—but from enormous circular pillars. Notice the curious screen that encloses the chancel and projects into the middle of a bay. The screen to the vestry is contemporary. A few old pews still remain at the W. end, and there seem to be fragments of (?) ancient glass in a window in the N. chancel-chapel. Near the S. porch, outside, is the shaft of an old sun-dial—possibly, it may be, of a former churchyard cross.

Gisburne Park, the seat of Lord Ribblesdale, was formerly noted for its herd of hornless white cattle, supposed by some authorities to be wild. "The last of the herd was killed in 1859." Whitaker has two lithographs, of a cow and a bull respectively, in the second edition (1812) of his "Craven" (p. 37).

GOLDSBOROUGH has a church (*open*) of considerable interest. The earliest portion is the S. door of the nave, which is Norm., with zigzag and beak-heads; next in succession is the E.E. Sanctuary; and the rest of the building is apparently Dec. Notice the very interesting plate tracery of the E. window.

The columns on the N. of the nave are exceedingly slender; those on the S. have foliated capitals. The base of the striking tower is vaulted, and the tower arch has no capitals. There is no chancel arch. Notice: (1) Canopied Dec. niche on the N. of the chancel, with well-preserved figure of a cross-legged knight in chain mail. The shield is without a charge, or at any rate exhibits none now. (2) Double piscina and three sedilia, said to be reproductions of the old. (3) On the S. of the chancel—altar-tomb, with cross-legged recumbent effigy in chain mail. The shield has the arms of Goldesborough—az. a cross patonce arg.[1] (4) On the same floor—slab, with indents, but not of figures. Round the margin in Lombardic characters: *Priez pur dame Eve de Goldesburgh ke g (?) it icie fyle le Sir Wauter Bek iadie.* (5) On the same floor—stone, with black-letter marginal inscription. Much of this has perished, but the date (1472) is still visible, and doubtfully the words "quondam rector." (6) Two-light window on the S. of the chancel, prolonged towards the ground so as to form a "low-side" window in the normal position. (7) On the S. side of the chancel—large monument, with two female figures, to Robert Byerley. Much of the inscription, including dates, has already disappeared, but it doubtless belongs to the 18th century. (8) On the S. of the nave—late niche, with altar-tomb underneath. On the S. side are the names of six sons; on the N., of seven daughters—a fact that seems to establish, in conjunction with the presence of the arms of Goldesborough and Vavasour (on the N.), that this is the

[1] So the visitation of Flower (1564) (XVI. H.S. 142) and Constable's Roll (1558) (XLI. S.S. xvii). Woodward ("Heraldry," i. Plate XV.) wrongly blazons this coat—**az.** a cross botonnée arg.

GORDALE SCAR

tomb of Richard Goldesborough, who married Elizabeth Vavasour of *Hazelwood*, and is known to have had this number of children (XVI. H.S. 142).[1] (9) Above, in the wall, is a large, blocked opening, or niche, which may possibly have had some connection with the rood-loft. (10) Piscina in S. aisle. (11) In Perp. window at E. of S. aisle—glass dated 1696.

GORDALE SCAR.—One of the earliest descriptions of this stupendous natural phenomenon is that of Dr Richard Pococke, afterwards bishop in succession of Ossory and Meath, who describes it in a letter dated 8th August 1750, and written from *Wentworth* House. Gray, the poet, came nineteen years later, and describes the spot in a letter to Dr Wharton. "The gloomy uncomfortable day," he says, "well suited the savage aspect of the place, and made it still more formidable: I stayed there, not without shuddering, a quarter of an hour, and thought my trouble richly paid; for the impression will last for life." (Mathias' Ed., 1814, i. 468). Gordale Scar, in truth, is, as Wordsworth describes it—though it is not clear that the poet had ever seen it—

> "terrific as the lair
> Where the young lions couch."

England has certainly nothing to surpass it, unless it be Cheddar Cliffs; and nothing to compare with it, unless it be Chee Tor, in Derbyshire, or its own immediate neighbour, *Malham Cove*. A slender stream, from the green moors above, here splashes down by a series of fantastic cascades into a tremendous rift in the gleaming white limestone—possibly nearly

[1] Glover's Visitation assigns this couple only three sons and four daughters (Foster, 369).

300 ft. deep; and the immense perpendicularity and solidity of the cliffs—one of which actually overhangs its base—coupled with the unbroken seclusion of the glen caused by the existence of an apposite bend, gives the whole scene an air of dignity and grandeur that justify the otherwise extravagant language of Gray. It is possible to scramble up the broken rock and scree on the W. side of the fall, and advisable to do so—save for those with weak heads—for the sake of the better views thus obtained of the gorge.

GOYDEN POT is a curious cave in the cliff that forms the bank of the *Nidd* a mile or two above Lofthouse. At times of ordinary low water the stream is swallowed up at Manchester Hole, half a mile, or so, before it reaches Goyden; at times of furious flood a large part of the water rushes past the yawning mouth of the cavern, and continues down its open course in the middle of the dale. Only, in fact, at times of moderate spate is the *Nidd* completely lost in Goyden Pot; when there is too little water, it never reaches it; when too much, it soon chokes the narrow passages, and is thus only partially subterraneous. This loss of the *Nidd* in the gloomy gulf of Goyden may be compared with the famous "Perte de Lesse" in the Ardennes, with the difference that the setting of the Yorkshire phenomenon is far the more romantic of the two.

GUISELEY is a small manufacturing town, not unpleasantly placed on the ridge between the *Wharfe* and the *Aire*. The church of St Oswald (*open*) is of more than common interest, though vilely restored at some dark period. Notice, externally, the 15th-century tower, with a corbelled overhanging parapet like that at the neighbouring church of *Calverley*.

Notice, inside, the fine S. arcade of the nave, consisting of four very good Norm. arches on four-clustered shafts and on scalloped capitals. The N. nave arcade is apparently Dec. On the S. of the chancel is a remarkable E.E. chapel the W. arch of which, and the chief arch to the N., have striking detached shafts —in the latter case four on each side. This is a very unusual arrangement in the N. of England. (Cf. *Dewsbury*.) To the W. of the N. arch is a smaller arch, without capitals—probably a later addition. The S. window of this chapel is very interesting plate tracery ; the E. window consists of three lancets. On the N. of the chancel is a smaller chapel, which also has two arches with detached shafts—one of these last is now restored in iron ! Notice : (1) Small Crucifixion on the capital of the N.W. respond of the nave. (2) Old oak pulpit. (3) Fragment of Sax. "knot-work" in vestry. (4) Old "box-pew," with initials, in the S. chapel—it probably belongs to the 17th century. Inside is an old piscina. (5) Good Norm. S. door-way. On the N. of the churchyard is a Sax. cross. Whitaker has an engraving of the Norm. S. arcade in the first volume of his "Loidis in Elmete" (p. 210).

Notice, in the town, the remains of the old stone stocks, and the steps and socket of an ancient cross now crowned by a modern lamp-post !

HALIFAX, of all the greater business towns of the Riding, is by far the most pleasantly placed. The town, indeed, is built in the narrow valley of the Hebble, just at the point where the hills that swell up gradually from the eastern plain of Yorkshire first begin to assume dignity and importance. No better view, perhaps, of the town and its surroundings can be obtained than from Beacon Hill, which hangs

above the railway station in slopes of almost precipitous abruptness. This is best seen on a winter afternoon, when the distant moorland ridges are white with snow; when the grand old parish church (*open*) lies black and dim below; and when all the intermediate valley is reddened with mist, and with the smoke of innumerable mills, permeated with the splendour of the crimson setting sun. Dr Whitaker, indeed, marvelled that Halifax was not built, where its ancient chapelry of *Elland* is built, in the broad and open valley of the *Calder*; and complains that the place "after every improvement which wealth and skill could apply in the diversion of roads, can only be approached by ascending or descending a precipice" (Loid., i. 369). Halifax, however, once singularly quaint and old-fashioned in itself, has now largely been rebuilt with a creditable taste that renders it perhaps the handsomest of all the large manufacturing cities of Yorkshire. The town is the capital of an enormous parish that embraces all the upper waters of the *Calder*, and marches on the top of *Blackstone Edge* with the Lancashire parish of Rochdale. Much of this vast district, though, of course, now sub-divided, and filled in all its mountain depths with grim and ugly factories, is constituted still of enormous tracts of moorland, the solitude of which is hardly interrupted by the innumerable little farms that cluster round their border.

Almost the single glory of Halifax is its grand old mother-church, crowned by a tower that for simple dignity is possibly unrivalled in the Riding. We need not regret its lowly situation in quite the lowest hollow of the town; its own magnitude and stateliness are sufficient to assure it recognition under any disadvantages of site. The oldest substantial

portion of the present church,[1] as pointed out by Whitaker, is part of the N. wall of the N. aisle (I. 382). Here the second, third, and fourth bays from the W. are built of coarser external masonry than is the rest of the structure; whilst the third and fourth exhibit windows that are early Dec. in character. The first bay from the W. has also an early Dec. window on the N.; but, unlike the other three, it is built of good, squared masonry, and there is a Perp. window at the W. end. It has been suggested by the present Dean of Lichfield that this last Dec. window was originally the westward termination of the Dec. aisle, and was preserved and inserted in a new position by the 15th-century builders when they prolonged the church a bay towards the W. It is noticeable, too, that, whereas the first window from the W. is fairly in the middle of the first bay as defined by the first arch of the arcade—as indeed we should expect in contemporary work—yet that this is not the case in the other two divisions. Turning now to the S. arcade, it will be noticed that the first column in this from the W. appears as a double respond on its N. face, though on the S. it is merely a very thick pier. It will be noticed, also, that an arch is flung across the S. aisle from the double respond, the S. end of which is sustained by a bracket; and that there is a doorway in the S.W. corner of the aisle giving access to a newell staircase that apparently leads to nowhere. From all these indications, in fact, it seems to be abundantly clear that it was intended at one period—

[1] In writing these notes on Halifax church, I have received great assistance from the articles by Dean Savage, the late Vicar, which have appeared from time to time in the *Parish Magazine* (beginning in the April number, 1906).

probably when the original nave was removed to make room for its present 15th-century successor—to build a tower at the W. end of the S. aisle; but that this idea was afterwards abandoned for some reason unknown, and the existing steeple then erected at the W. end of the nave. Turning now to the main fabric of the church, we observe that this is wholly Perp.; yet grounds exist for supposing, or at any rate supecting, that it was really built at two or more quite distinct periods. The structural chancel consists of five bays, but the working chancel only of three; and that this last was also *a* mediæval arrangement[1] is proved by the existence, near the third pier from the E. in the S. arcade, of both upper and lower rood-loft doors — the staircase perhaps remains, though concealed inside the wall. It will be noticed, also, that the three E. bays of the choir have plain octagonal columns, whereas those in the nave and in the rest of the chancel exhibit a very peculiar section—octagonal, with the cardinal faces flat, but with the other four worked with a *cavetto*, like the 15th-century piers at E. Markham, in Nottinghamshire Lastly, it will be observed that there is a shaft in line with the old roof-loft, but on the S. side of the S. aisle, that at present, like the somewhat similar shafts in the S. ambulatory of Bazas Cathedral, and in the nave aisles at Dol, is engaged in supporting nothing! It is, indeed, I think, abundantly clear, that these three E. bays are of different date from the rest of the structural choir—whether a later extension, as most people at first glance would probably suppose, or earlier, as Canon Savage advances almost

[1] Not the only mediæval arrangement, for there is also a rood-loft door—or the remnants of one—in the S. aisle, opposite the structural chancel arch.

conclusive evidence for believing, it is not perhaps easy to decide. Finally, the visitor should examine the chancel arch, the piers of which seem merely an ugly botch. The arch across the aisle at this point, on either side, and the adjacent arch of the chancel arcade, spring from a single capital; the arch of the nave arcade springs from a second; and the chancel arch itself rises from a third—all three capitals at different levels. The capitals of the arch across the aisle, and of the chancel arcade, are, however, continuous all round the pier, except towards the W.; with the result that the chancel arch of Halifax seems at a glance to have two sets of capitals. This is actually the case—I do not pretend to know why—with the chancel arch at Corbridge Church, in Northumberland; whilst in the grand abbey church of St Nicholas, at Blois, I have actually noted three different, quite separate sets of capitals in the piers of the crossing at three different heights—at the level of the bottom of the triforium; at the level of the bottom of the clerestory; and again, in the ordinary position, at the springing of the arches. Strangely enough, these last, the real capitals, are quite insignificant, both relatively and absolutely—one has almost to look for them to find them. At Blois, perhaps, the lower capitals are pure ornament; and possibly at Halifax the lower, false capital is due to a similar motive. With much hesitation, however, I suggest, as a possible theory,[1] that the first portion

[1] I have no great faith in this theory myself, but give it for what it is worth. Moreover, it would seem to postulate the subsequent extension of the chancel, and so come in conflict with the theory of Dean Savage. Anyhow the nave was apparently rebuilding in 1437, when Henry Saville of Halifax left 40s. for the works; the

of the existing main 15th-century reconstruction—I do not reckon for the moment with the incorporated 14th-century work already noticed in the N. aisle, nor with the three bays of the present working choir—is the two W. bays of the chancel; that these were originally meant to possess no clerestory, but to form part of a church that was comparatively low; and that subsequently the old nave arcades, perhaps Dec. or Norm., were rebuilt on a loftier scale than was formerly intended, that the chancel arch was then raised to match them, and that the clerestory was then first added to the chancel.

All this is exceedingly puzzling; and one turns from it with relief to the will of William Rokeby, Archbishop of Dublin, in which he desired "that after my death my body be emboweld, and my bowelles and herte to be buried in the church of Halifax w^{t}yn the quere. . . . Item I will that a chapell be made in all convenyent hast at Halifax, on the south side of the church, after the discrecion of myne executours and church maisters, and there a tombe to be made w^{t} myne image, and therupon writen, Hic jacet cor Willelmi Rokeby, nuper Dublin, Archiepiscopi, et vicarii perpetui istius ecclesiae." (LXXIX. S.S. 141). Archbishop Rokeby's will was proved 4th February 1521-2; and that his chapel was completed by 1533 is proved by the testament of William Brig, of Halifax, who desired to be buried "before the alter of my chauntre which I have founded in the north part of the churche adjonyng unto on Chapell lately edified and buylded by the reverend fader. . . . William Rokeby, lately the archbushope of Dublyn" (*Reg. Test.*, xi. 104). Rokeby was by birth a native of *Kirk Sandall* (where his body

tower in 1459, when John Saville of Copley bequeathed 20s. towards its erection (XXX. S.S. 238).

is interred in a mortuary chapel on the N. of the chancel). Watson relates, in his "History of Halifax" (p. 503), that "once, if not oftener, the little lead box which contained his heart and bowels has been dug up," but the cenotaphic tomb has long since vanished.[1] His attachment to Halifax is explained by the fact that he was appointed its vicar in 1502. It is to be noticed, however, that, although Rokeby particularly desires that his chapel should be built "on the south side of the church," it was erected, for some unknown reason, on the N.—such at least has been the constant tradition from the time of Dodsworth onwards, who found in this chapel an *Orate* inscription containing the words "capellæ fundatoris istius." Inscriptions, of course, are sometimes shifted; and this particular inscription seems to have vanished altogether by the time of Watson (*ib.* 387).[2] More weight must be

[1] In Rokeby's will is an unexplained contradiction; the heart is to be buried "wtyn the quere"—the monument with its positive *Hic jacet cor* is to be placed in the new chapel, "on the south side of the church." In the actual inscription, however, as preserved by Watson (*ib.* 387) no reference was made to the burial of the heart, but the passer-by was merely implored *Orate pro anima*, etc. It is stated, moreover, by Wright ("Halifax" (1738), p. 43) that the viscera were subsequently removed into the new chapel; but this is doubtful in view of the distinct statement by Dodsworth that not only did the *Orate* inscription exist in 1619 "in a quier on the North side, builded by William Rookeby," but that there was also a stone "in the quier, without any inscription save the forme on (sic) an hart engraved thereon." I may add that the *Orate* inscription itself is given differently by Dodsworth, on the one hand, and by Anthony Wood (*Athenæ Oxon.*, ii. 718)and Watson, on the other.

[2] "On a monument formerly in the Chapel on the north side of the Church, but now removed": unluckily the words are vague and ambiguous. I do not know whether

attached to the direct reference to this chapel in the will of William Brig set out above. The corresponding chapel on the S. of the church, which, in the absence of other evidence, we might have been tempted to assign to Rokeby, is said by Dodsworth to have been built by another vicar, Dr Holdsworth, who was murdered in the Vicarage House by thieves in 1556 (Watson, 365). The fact that his arms appeared on a stone here (but without an inscription) in 1619 (Watson, 365) affords yet another fragment of testimony for the correct allocation of the two chapels. The Holdsworth chapel is on the S. of the S. aisle of the nave, from which it is separated by an arcade of three bays: outside it exhibits very remarkable buttresses and gargoyles that somehow remind one of *Silkstone.*

Notice: (1) Sedilia, consisting, like those at *Darrington,* of three old wooden stalls with misereres. (2) Six return stalls, with misereres, at the W. end of the chancel. (3) Georgian communion rails. Some old carving that seems at one time to have belonged to these has apparently been worked into the S. side of the screen that separates the chancel from its S. aisle. (4) Very curious leading to three of the windows on the S. of the S. choir aisle, and to three on the N. of the N. choir aisle. I may add that these two choir aisles have very coarse-looking external canopies —perhaps they have been rebuilt. (5) Huge array of grand old Jacobean pewing. (6) Curious font, much of the canopy of which seems to be genuine Perp., though much is apparently later. (7) Several small 17th-century brass inscriptions. (8) Collection of old brass pew plates on the N. wall of the Rokeby

the inscription was still in existence, but moved to another place.

chapel. (9) Portions of old wood-work in Rokeby chapel screen. (10) Adjoining the double respond already mentioned—picturesque wooden figure of an old bedesman supporting the alms box. (11) Flat panelled roofs to both nave and chancel. The panels in the nave are painted with the arms of the vicars of Halifax from 1274; those in the choir with the arms of leading laymen of the neighbourhood (Watson. 361, etc.). (12) Mosaic of old glass fragments in the upper W. window in the S. aisle. (13) Four early incised slabs in the S. porch. One of these, with spears, is very rude. (14) Remains of old stone stocks outside the W. wall of the churchyard.

Hallamshire, though composed only of the three old parishes of *Sheffield*, *Ecclesfield*, and *Handsworth*, offers remarkable contrasts for so small an area; we range in a few miles from the squalid back streets of *Sheffield* to the pleasant moorland country in the neighbourhood of *Bradfield*.

Hampsthwaite village is charmingly situated in the wooded lower valley of the *Nid*. The church (*open*) of St Thomas of Canterbury, in fact, is placed immediately on the right bank of the stream, which sweeps round the churchyard wall. The body was rebuilt, in a style that may be guessed, in 1821; it was "gothicized," however, and a new S. aisle was added, c. 1901. The piers, moreover, of the nave arcade are old for a few courses up from the ground. The tower, perhaps, is Dec., with a window on the S. that is almost reticulated: in that case, however, the top of the tower and the present W. window have been rebuilt in a kind of Debased Perp. On the S.W. buttress are the letters E I W. Notice inside: (1) Two incised slabs beneath the tower. (2) Old pulpit. (3) Old bowl-shaped, circular font—probably Norm

(4) Portions of 17th-century pewing, and 17th-century panelling round the walls. Probably the last has been formed from old pews—there is a date at the W. end of the aisle. Built into the interior of the porch (S). are a number of fragments of incised slabs—two or three, perhaps, are very early. Notice also the old monumental slabs, outside, in the angles of the porch and the aisle. Outside on the S. is perhaps an old altar-stone, but I could not find any consecration crosses, if, indeed, any such exist. Preserved in the vestry is the small brass figure of a civilian, dated by Mr Mill Stephenson c. 1350-60. In a sense it is a palimpsest, for some later hand has rudely scratched on it: Prayse (? = pray ye) God for ye soule of Ad. Dyxon uncle to Vycar Dyxon Aug. 18 1570. Thomas Dickson was vicar of Hampsthwaite at some period between 1525 and 1587 (XV. Y.A.J. 21; *Proc. Soy. Ant.*, 2nd Ser., xv. 325).

Hampole.—Here is the site—there are virtually no remains—of a house of Cistercian nuns, founded, or at any rate endowed, by Avice de Tana, and dedicated to the Blessed Virgin (Dugd., v. 487, Nums. i. ii.). The date, as too often is the case, is mere guess-work. Burton, it would seem, was the first to suggest c. 1170, on the slender ground that another gift of this lady to Worksop Priory was confirmed by Pope Alexander III. in 1161.

The house was valued at £63, 5s. 8d. net in 1535 (*Val. Eccl.*, v. 44); and was surrendered on 19th November 1539 (*Letters*, etc., Hen. VIII., xiv., Pt. ii. 193). Pensions were granted the same day to the Proiress, Isabel Arthington, to a sub-prioress, Joan Gascon, and to seventeen nuns (*ib.*).

Hampole is remarkable as the residence and death place of the hermit-poet, Richard Rolle (1290(?)-

1349), whose "Pricke of Conscience" is partly illustrated by an extraordinary 15th-century window in the N. aisle of All Saints, North Street, York.

Handsworth (2 m. W. of Woodhouse) has a late Trans. church (*open*), much ill-treated by early restorers. Thus the N. aisle, the spire, and the upper part of the W. tower, have all been rebuilt in bad sham Gothic. The S. aisle, however, is more recent addition, though it incorporates, at the E. end, an old Perp. window. On the N. of the chancel was a contemporary chapel, but this seems to have been recast, or rebuilt, in the Dec. period. Notice the very lofty columns of the original nave arcade (N.). The chancel arch is apparently modern. Notice: (1) Triple E. lancets. (2) Trans. tower arch. (3) Trefoiled piscina, and two trefoiled sedilia—all Trans. (4) On S. wall of chancel—brass inscription to Charles Steer (d. 1752), a former rector. (5) Very large, blocked opening, visible inside and out, in the normal position for a "low-side" window. At a guess it probably measures 5½ ft. by 4ft., and it retains its old hinges for a shutter.[1] (6) In N. chapel—trefoiled Trans. piscina, combined with a "squint" on to the high altar—apparently now partly blocked. (7) Blocked Trans. priests' door-way.

HAREWOOD is a pleasant, stone-built village, delightfully placed on the ridge of high country that at this point overlooks the green valley of the *Wharfe*. The objects of interest are Harewood House and park; the parish church, with its magnificent collection of monuments; and the remains of the old castle of the Aldboroughs. The church, at any rate, was

[1] The string outside is strangely carried across what would be the opening of this window if it were not blocked—probably a piece of careless restoration.

celebrated for its grand array of tombs as early as the first half of the 18th cent., if that be the date of the interpolated lines in the ballad of Flodden field. The building stands inside the park, at some distance from the village, and consists of a nave with aisles, chancel with chapels, and a W. tower, built inside the aisles. It is wholly Perp., and all of one period; and the pillars are all without capitals. For a village church it is large and striking, but otherwise not of much interest. (1) On the N. of the chancel—alabaster altar-tomb, with recumbent effigies of a man and woman. The man is in plate armour, and wears the collar of S.S.; and his head is on a horse's head rising out of a coronet. There is no inscription or heraldry visible—the S. side is hidden by the choir stalls; but "that the knight is a Redman is proved by the crest, a horse's head, on his helmet" (Loid. and Elm., i. 170). The lady wears the unhorned crespin head-dress of the early part of the 15th century. Whitaker conjectures that this is the monument of Sir Richard Redman (d. 1426-7, (IV. Y.A.J. 98)) and Elizabeth (Aldborough), his wife. Probably this is correct; but surely this is an unusually early occurrence of the collar of S.S.[1] (2) On S. of chancel—alabaster altar-tomb, with recumbent man and wife. This is very similar to the monument last described, and is assigned by Whitaker (Loid., i. 170)—though the attribution is pure conjecture—to Sir William Ryther (d. c. 1425-6 (*ib.* i. 166)) and Sybil, his wife (d. c. 1439-40 (*ib.*; Surrey Arch. Colls., iii.)). Sybil and Elizabeth were sisters and co-heiresses of Lord William de Aldburgh (IV. Y.A.J. 98); and Whitaker conjectures,

[1] The only other possible claimant is his son, Matthew, who died, married, in 1419-20, in the lifetime of his father (IV. Y.A.J. 98).

from the circumstance of their interment, that both alike, with their families, resided in turn at Harewood, which had never been partitioned between them. Whitaker's conjecture is perhaps correct; and he states roundly in his pedigree—though I do not find on what authority—that both William and Sybil were buried at Harewood. On the other hand, it is certain that another Sir William Ryther, the grandson of this couple, though described as "of Harwood Castell" (XLIII. H.S. 191), was buried, not at Harewood, but at Ryther (XLV. S.S. 217).[1] (3) In middle of S. chapel, against E. wall—alabaster altar-tomb, with recumbent effigies of man and wife. This is more elaborate than those that have gone before. On the N. face are nine male figures in niches—five knights; an angel holding scales (one of which a demon is trying to depress); a bishop; St Lawrence; a saint with a chalice. On the W.: St John the Baptist; two angels exhibiting blank shields; a man. On the S.: eight females. The E. side is now against the wall, but in Whitaker's time—if his plan is to be trusted—it stood clear; and it was on this side, perhaps, that he discovered the achievement, gules, a saltire argent (Loid., i. 171). The feet of the knight rest on a lion; his head, on a casque whence issues the head of a bull. This monument, which retains traces of colour, is evidently that of a Neville—Whitaker conjectures Sir John Neville of Wormesley (d. 1482), whose heiress, Joan, married Sir William Gascoigne (*ib.* 171). (4) Alabaster altar-tomb, with man and woman. This too has traces

[1] One might be tempted, were it not for the absence of the Redman crest—and this of course is not conclusive—to assign this monument to Matthew Redman and his unknown wife.

of colour, and exhibits a strong likeness to the monument last mentioned. The head of the knight rests on a casque: his feet on a lion. On the N. side are six female and five male figures; on the W., four male. The two other sides are now against the wall, though apparently the E. end was clear in the time of Whitaker. This, I think, is clearly the monument of John Gascoigne of Lasingcroft, and of Elizabeth (Heaton), his wife, who are known to have had this number of children (Foster, 238).[1] (5) Alabaster altar-tomb, with recumbent figures of man and woman. He is represented in the robes of a judge, with his feet on a lion, a sword on his right side, and a purse on his left; she has the square hornless crespine head-dress. On the N. and S. respectively are five angels with blank shields; on the E., two similar angels; and on the W., two angels, each of whom exhibits the arms of England and France quartered. The inscription is, unhappily, modern restoration, but a transcript of the original is preserved by Glover (Foster, 468): *Hic iacet Will*[*iel*]*m*[*u*]*s*

[1] Assuming that this is the monument referred to by Glover: "One of the Gascoynes buried, and under his head a lucye's head, he had 9 sonnes and 6 daughters, and the woman, his wife, is supposed to be a Clarell" (Foster, 468). The correction of Heaton for Clarell is made by Mr Foster by reference to the pedigree. Others have supposed this to be the tomb of a Frank of Alwoodly, or of a Thwaites—apparently it would appear on the strength of inscriptions in Glover, which are not, however, necessarily those on an altar-tomb at all—they may have been on brass, or even in a painted window. This last is certainly true of an inscription which Whitaker thinks (Loid., i. 171) "may have some pretensions," but which Glover particularly records: "A knight kneeling, in glasse . . . and written: Orate pro Galfrido Manston, et Elizabetha uxore ejus."

Gascoigne, nuper Capitalis Justiciarius de Banco Henrici nuper Regis Angliae quarti, et Elizabetha, uxor eius, qui quidem Will[iel]m[us] obiit die D[omi]nica XVII die Decembris A[nn]o D[omi]ni MCCCCXII. Unfortunately this transcript certainly involves an error—avoided in the modern inscription—for William Gascoigne is known to have died at Harewood between Friday, 15th December 1419, the date of his will (IV. S.S. 390), and 23rd December, the date of its probate (*ib.* 395).[1] The modern inscription, however, unhappily perpetuates another error in stating that he died on 6th December! This is the tomb of that famous Chief-Justice Gascoigne who is said to have committed the Prince of Wales—afterwards Henry V.—for contempt of Court (cf. Shakespeare, Henry IV. Pt. II. Act I., Sc. 2: "Sir, here comes the nobleman that committed the prince for striking him about Bardolph"). The story must perhaps be dismissed as apocryphal: it first emerges in Sir Thomas Elyott's "Governour" (1531), and is found again, with some additions, in the pages of Hall (Ed. 1809, p. 46) (See *Royal Hist. Socy's Trans.*, N.S. III. Pt. I.). As to the further legend that Gascoigne was continued in office by the magnanimous prince when he became Henry V. (Henry IV., Pt. II., Act V., Sc. 2):

> "You did commit me,
> For which, I do commit into your hand
> Th'unstained sword that you have used to bear,"

[1] Glover transcribes another inscription—possibly from a window—commemorating these same two persons, and giving the same wrong date. It is unfortunate that Whitaker gives no authority for his transcript, but merely states that it was "said to have been torn away in the civil wars." This gives the date of death as 6th December 1412.

this, at least, is positively disposed of by ascertained fact. Henry IV. died on 20th March 1413, and William Hankford was appointed Chief-Justice of the King's Bench on the following 29th March (Foss, 324). Gascoigne's patent had apparently expired automatically on the death of the late king; he was then at least sixty years old, and it is easily imaginable that he was anxious to retire, and perhaps to spend the last years of his life in quiet at his ancestral home at Harewood. (6) Adjoining this last memorial, to the N.—alabaster altar-tomb, with recumbent figures of a man and woman. He is in plate armour, has his feet on a lion, and rests his bare head on a casque that exhibits again the Redman crest—a horse's head out of a coronet. He also wears the collar of S.S. On the N. of this monument are the statuettes of St Lawrence; of a king; of two bishops; and four other figures. To the W. are four figures; St George and the Dragon; and St Christopher. On the S. are eight male and female figures. To the E. are four figures. Whitaker conjecturally assigns this monument to Sir Richard Redman, grandson of the Richard already mentioned, and Elizabeth (Gascoigne), his wife (Loid., i. 171). The Richard Redman, however, who married Elizabeth Gascoign was not grandson, as Whitaker wrongly says, but great-great grandson of the first Redman of Harewood; and the date of his death (1544) is too late for the style of this tomb. Whitaker, in fact, has made a slip, and meant evidently to assign this monument to the Richard Redman who died in 1476-7, and married Margaret Middleton (cf. generally the pedigree in IV. Y.A.J. 98). (7) On floor of this chapel—blue matrix of two small figures, a rim inscription, and shield. (8) Font with cable moulding, perhaps Norm.

HAREWOOD

The manorial history of Harewood is somewhat complex, and exhibits many vicissitudes: here it seems necessary to extract from Whitaker only so much as is essential in order to understand the relationship of the various families whose monuments are in the church, and their connection with the builder of the castle. This last was William of Aldburgh, who is known to have been seized of the manor of Harewood in 1364 (Loid., i. 166, *Pedigree*). The founder left an only son of the same name, on whose death without children the property descended to his two sisters, Elizabeth and Sybil, as co-heiresses. Elizabeth had married, for her second husband, Sir Richard Redmayne of Levens, in Westmorland; Sybil had married Sir William Ryther of Ryther Castle, in Yorkshire. "It is a singular fact that after the inter-marriage of the two co-heiresses of Aldborough with Ryther and Redmayne, the two families during eight descents of the one, and nine of the other, seem to have lived on such amicable terms that they not only kept the estate undivided, but inhabited the castle alternately" (Loid., i. 166). The last of the Rythers who inhabited Harewood died in 1637. How exactly the property passed from the Rythers and the Redmaynes to the Gascoignes has never been properly elucidated. It is certain, however, that it was part of the property—whether by purchase or descent—of Margaret Gascoigne, who married Thomas Wentworth (d.1587).[1] The Gascoignes, however, it is important to remember, had long previously been established as an important local family. Their residence was at Gawthorpe, not far

[1] Grandmother of "Strafford, beautiful and evil-starred"—not mother as stated by Whitaker. See "Complete Peerage," vii. 262, n. (*b*).

from the present Harewood House ; and thus, though not then titular lords of Harewood, they came to be buried in Harewood Church. Harewood continued with the Wentworths till 1656, when it was put up to public auction. The ultimate purchaser was Sir John Cutler, whose character is savagely satirized by Pope (Moral Essays, Ep. III.). It is fair, however, to remember that Cutler died in 1693, only five years after Pope had been born ; that he was at any rate a public benefactor ; and that it is possible at least that Pope has exaggerated anecdotes of personal niggardliness that came down to the poet already distorted by the medium of extravagant tradition. The estate was purchased by its present proprietors, the Lascelles, c. 1721.

Harewood CASTLE is remarkable as the single example in the whole of Yorkshire of a mediæval castle of the "tower-built" type (cf. Turner and Parker's "Domestic Architecture," ii. 11), of which Dacre in Cumberland, and Langley in Northumberland, are two other good examples in the N. of England.[1] Consisting, as it does, of a single block of building, without any interior court-yard, it is clearly marked off, on the one hand, from the composite Norm. type of castle, with its elaborate system of surrounding bailey and central keep ; whilst, on the other, its greater size, and greater complexity of internal arrangement, sufficiently distinguish it from the familiar Northumbrian pele-tower, of which, however, it is, in a certain sense, a development, and to which it has undoubtedly a very close affinity. Bolton,

[1] Bowes, in the North Riding, seems also never to have consisted of more than a single tower ; but this, very strangely, was a fully developed Norm. keep, and entirely distinct from the class now in question.

in the N. Riding, forms a curious intermediate link between the keep and bailey type of Richmond and the "tower-built" type of Harewood, exhibiting, as it does, merely a single court-yard surrounded by a pile of homogeneous building. The plan of Bolton, however, though not without contemporary 14th-century analogies in Northumberland, Durham and elsewhere, is, in Yorkshire at any rate, unique. Indications, it is true, are not wholly lacking that Harewood, at some period or other of its history, has been connected with other buildings: there still remains the plate line of the roof of some former lean-to edifice on the N. face of the N.E. tower, as well as some small fragments of foundation. These last, however, are not bonded into the general fabric, and are certainly later addition.

It is much to be regretted that Harewood Castle seems never to have received that close and minute examination which its exceptional interest appears to merit. Its ground plan, as compared with those of Langley and Dacre, exhibits a singular modification. These last are simple rectangular structures, with a tower at each of their four corners; and Harewood too, could we but remove what may be called for convenience its western extension, would then be exactly conformable. One is tempted at first glance to suspect that this extension is due to later enlargement; but this theory is untenable in view of the fact that the S. side of the extension is bonded in with the S. face of what would otherwise be the S.W. turret. The entrance is formed, on the N. side, through the bottom of a tower that, were it not for the westward extension, would stand at the N.W. angle. As it is, this tower merely projects from the N. face of the castle, though much more towards the W. than the E.

The door-way was formerly reached from outside by a platform of masonry necessitated by the rapid fall of the ground from S. to N.: traces of this remain. Above the door-way itself is a small three-light Perp. window, to the W. of which are the arms of Aldborough; to the E., the shield of Baliol; and above, the so-called "predestinarian" Aldborough motto: *Vat sal be sal.* This outer door has been defended by a portcullis, the grooves of which remain. Traversing a short lobby through the thickness of the tower we pass the inner door-way and enter the Great Hall. This occupied the whole interior of the ground level of what may be called the main castle (as distinct from the westward extension), and was lighted on the S. by three square-headed windows set in segmental recesses; on the N. by two. At the E. end is a huge open fire-place, part of the hearth-stone of which remains. Notice the curious little aumbrey in the N. wall, in close proximity to this fire-place. On the S. side of the hall, but towards the E. end, is a very rich cinque-foiled recess at some height above the ground, and lighted at the back by a small rectangular loop. This has a projecting sill, below which runs a graceful vine-leaf border issuing at each end from the head of a lion. The ogee canopy is crocketted and terminates in a finial; whilst the side-shafts support a square label surmounted by little battlements. Below this last is an ornamental border, into which a single bird is suddenly and unaccountably introduced. This very graceful niche has occasioned some dispute, but it is hard not to think that Whitaker was right in supposing it merely a very elaborate side-board. It is certainly not a tomb, as proved by examination. "Besides, who ever dreamed in those days of being interred in unconsecrated earth? or

what heir would have admitted so incongruous a circumstance in a scene of conviviality ? " (Loid., 166). Above this first hall was a second large apartment, the floor of which rested, on the N. and S. sides, on enormous moulded corbels ; at the W. end, on a set-off in the wall ; and at the E. end, apparently, in a groove. The roof of this upper room was gabled, and the plate lines remain to E. and W. It has been lighted by large windows in recesses—much larger than those in the compartment below ; two on the S. and one on the N. There has also been plainly some kind of a gallery at the E. end, some of the corbels for the support of which remain in the E. wall, together with a single corbel and beam-hole on the S.[1] This gallery projected into the main hall, at a guess, for about 10ft. At the back of the gallery is a fair-sized fire-place ; and to the N. of this is a door-way. The main upper hall itself has also a fire-place on the N. side, and immediately to the E. of a large door-way, having above it the arms of Balliol, and at each side those of Aldborough. This door-way led into the portcullis chamber above the main entrance, access to which last was also gained from the floor below by a small circular vice at its S.W. corner. As there is also a considerably bigger circular stair in the N.E. tower, the upper floor had thus two means of access from below. Above the portcullis chamber, and forming the third story of the entrance tower, is the room that is sometimes called the " domestic oratory " (e.g. by Whitaker, i. 165). As it is impossible to examine it at close quarters without the assistance of a ladder, I cannot say on what evidence this ascription is based. It is evident, however,

[1] No indications remain to the N., the wall having disappeared on this side at that height.

even from below, that this chamber has a great display of heraldry, i.e. on the N.: (i) Aldborough; (ii) Balliol; on the W.: Aldborough twice; (iii) (?) Constable; (iv) —— ; on the S.: Aldborough. On the E.: Aldborough; (v) Vipont; (vi) Thweng. Returning now to the great hall on the ground floor, we may notice first the small shouldered door-way in the S. wall to the W. of the W. window, by which a flight of steps descends to a cellar; and secondly, to the W. again of this, the larger pointed opening that gives access to the bottom of the S.W. tower. To the S. of this, a door-way and a flight of steps continued in the thickness of the wall give entrance to the vaulted cellar beneath the S. end of the westward extension. To the N. of this cellar, and divided from it by a wall that is now destroyed, was a second cellar, under the N. end of the westward extension. This was covered by a wooden roof, and was reached by a separate flight of seven steps descending from the foot of the vice in the N.W. tower. The westward extension at the level of the great hall was formerly divided into two separate chambers. The more southerly of these was entered by a door-way on the W. side of the basement of the S.W. tower, and has evidently served as the kitchen: on its S. side is a huge reddened fire-place; to the W. is a second large hearth; and in its N.E. corner are considerable remains of a reddened oven. The chamber to the N. has one or two aumbries, and a very curious lighted recess to the W. of it, with a broken projecting sill the meaning of which I cannot explain. Above these two rooms, in the westward extension, there formerly existed two more storys, but these were not divided into different apartments—at any rate not by stone walls. Each of these had a fire-place to the E., the

upper one of which has a lintel formed by a single stone; but the second course of masonry above this lintel (the first is extremely thin) is very curiously joggled, so as to afford the lintel relief.[1] The upper of these last two storys has two doorways that opened respectively to two walks along the leads between the gabled roof of the main building, on the one hand, and the battlements, on the other. The N.E. tower of the main building is considerably larger than its neighbours to the S.E. and S.W. by reason of its containing, in addition to the numerous small rooms—bed chambers or garde-robes—that occupy the other two erections, the big circular staircase that led to the upper floor. On the S. of the S.W. tower—or more strictly between what is really the S. face of the S.W. tower and the S. face of the westward extension (the two, as already stated, are bonded together, and form to all appearance a single outer wall) is a small, rudely segmental-headed postern, reached from inside the castle by a descending flight of steps. Externally this bears traces of having been formerly protected by some kind of lean-to building that has gone.

Harrogate, though now, perhaps, the most fashionable inland watering-place in England, and exceedingly agreeable and well-built in itself, is singularly destitute of interest for the archæologist, who will discover, however, plenty of work in exploring the more or less immediate country round. The prosperity of the place, of course, is based on its medicinal waters—calybeate at High Harrogate; sulphureous at Low. "Before the discovery of these springs," writes Mr

[1] In the *Calefactorium* at *Fountains* the lintels themselves are joggled. I do not remember to have noticed this Harewood arrangement elsewhere.

Bigland, c. 1812, "it was only a miserable hamlet, and for some time afterwards the company who began to resort thither experienced great inconveniences from the want of accommodations, being obliged to lodge in the farm-houses or cottages near the place till the year 1687, when the first inn, now called the Queen's head, was built." The oldest of the calybeate springs "was discovered by Captain William Slingsby, in the year 1571."

Harthill (1½ m. S.W. of Kiveton Park) is quite a country village, notwithstanding the presence in its streets of grimy-faced colliers. Here are the steps of an old village cross. The church (*open*) is of little interest, and seems to have been shockingly maltreated. The massive nave arcades, however, are Trans., though horribly covered with plaster; there is a solitary lancet on the S. of the Sanctuary; and the rest of the structure—including a good tower—seems chiefly Perp. Notice: (1) Trefoiled piscina in S. chapel. (2) Plain octagonal font. This has a good Jacobean cover, though possibly much restored.

Hartshead (1½ m. S.W. of *Cleckheaton*) church (*open*), in an unattractive situation, has little of attraction in itself. Most of it is sham Norm., but the chancel arch (two orders of zig-zag), and the S. doorway of the nave, with two similar orders, are good original Trans., and most of the E. wall of the chancel seems old. The tower arch is of the plain, simple, Norm. type, but so covered with plaster that it is impossible to say how much is really genuine; and the tower itself seems debased. Notice: (1) Modern font on ancient base—probably Norm. (2) On floor close at hand—bowl of Restoration font, dated 1662. (3) Old church chest. (4) Base of incised cross on S. of chancel,

outside. (5) On S. of churchyard—sun-dial dated 1611. (6) Stone stocks in lane to E. of church.

HATFIELD, though now quite a small town—perhaps rather large village—was formerly a place of some importance. It is generally agreed that this was the site of the great battle in 630—called by Bede "Haethfelth" (ii. 20), but by Nennius, "Meicen" (Ed. 1838, 52), and in the *Annales Cambriæ*, "Meiceren," and "Meigen" (XX. R.S. 7)—in which the Christian Edwin, King of Northumbria, was overthrown by the heathen Penda, King of Mercia, in alliance with Cædwalla, King of North Wales. Probably the most authentic description of this battle is that which is given us in the pages of Bede, who states merely that Edwin was slain, and all his army either slain, or dispersed; that one of his sons, Osfrid, was killed before him; and that another son, Eanfrid, having been forced to throw himself on the mercy of Penda, was subsequently put to death by that king. Hatfield Church (*open*) may be ranked with *Tickhill* as one of the largest and most interesting outside the big towns anywhere to be found in the Riding. The core of this is a large Trans. church, almost certainly cruciform, and with N. and S. aisles. Of this there still remain the two arcades, each of which consists of five pointed arches; the W. and S. doorways; and a single Norm. window at the W. of the N. aisle. This original church was of rubble; and this rude form of masonry still remains in much of the W. front, and also on the S. of the S. aisle. In the Dec. period this early nave was remodelled by the insertion of 14th century windows (two probably c. 1350) in the S. aisle, and by the rebuilding, it would seem, of the whole N. wall of the N. aisle. Arches were flung at the same time across the N. aisle on to

piers without capitals that are curiously built at the back of the old Trans. piers. Finally, the four great arches of the central tower, the central tower itself, the N. and S. transepts in their present form, the chancel with its chapels, and the great W. window of the nave, are all of them Perp. It would seem, however, that this Perp. work is of two different dates. Thus, for example, the tracery of the windows of the N.[1] and S. chapels is better than that of the E. and W. windows, of the windows in the transepts, of the clerestory of the nave, and of the four-light belfry windows in the tower. All these latter, indeed, are distinctly poor and late; quite Tudor in appearance; and exhibit no cusps. Externally the great central tower has repeated on each face the achievement of Savage, apparently with a label of cadency—probably the arms of either Edward Savage (who was made bailiff and parker of the lordships of *Hatfield* and *Thorne* on 19 September 1485 (R.S. LX. i, 10), or of his brother, Thomas Savage, who was made Archbishop of York in 1501 (See Ormerod's" Cheshire, Ed. 1882, i. 713, where, however, Edward is spoken of as

[1] On the battlement of the E. end of this N. chapel appear what seem to be the arms of Sir Brian Hastings (d. 1540, XLV. S.S., 277 n.) and of Elizabeth Leake, his second wife (XLI. S.S. 73). I cannot, however, very easily believe that the chapel was built in his lifetime. From the Roche monk's description of this church as transcribed by De la Pryme it appears that this was the site of the chantrey of St Catherine, which is stated in the certificate of 1546 to have been founded "by certen weldysposed people of the parochians there" (XCI. S.S. 150). This is not the language that one would expect to find used, had a chantrey been founded here quite recently by Brian Hastings. Perhaps he only restored this chapel.

Edmund).[1] To one of these two brothers must probably be assigned this Tudor reconstruction at Hatfield church.

Notice: (1) Old pews in S. chapel. One bench end has MFTS 1622. Another has a kind of rude pattern like tracery. (2) Old chest in S. chapel. (3) Perp. altar-tomb on N. of S. chapel. On the wall behind is a slab that seems to have the matrices of brasses. (cf. *Rotherham*). There are some fragments of old armour above. (4) Very beautiful old screen, retaining the floor of its loft. (5) Chained book in N. transept. (6) Altar tomb in N. transept, having on its S. face the arms of Wormley (partly concealed by a pew). This is no doubt the monument mentioned in the will of Thomas Wormley, of Cusworth, as having been erected by him principally to the memory of his first wife, Thomasine (Hunter, i. 190). (7) On the floor near—head of incised cross fleury, with part of a rim inscription (not in Hunter): *Hic iacet Iohannes Wormley generosus nup[er] de* (?) *Haytfie* . . . (part hidden) . . . (*propi*) *tietur Deus.* (8) Old screen between N. chapel and transept. (9) On S. of N. chapel—monument to John Hatfield and Frances (Westby), his wife. " . . . . *illa quidem* 3° 7^{brs}: 1693° *Æt.*: *sexag^{ssmo}* 2. *ille vero* 28° X^{hrs}: *An°. sequente Æt.* 72°: I print this fragment of the inscription at length (but perhaps not quite accurately) for the sake of its strange notation. Hunter reads *Illa quidem* 11 *Septembris MDCXCIII. æt. LXII. Ille vero XXVIII. Decembris anno sequente æt. LXXII*; but prefaces it by saying that it too " is

[1] The original arms of the Savage family were abandoned by Sir John Savage in 1415 for the arms of his mother's family, Daniers, but resumed again temp. Henry VIII. (Burke's Gen. Armory). It is, therefore, strictly the Daniers arms that appear on Hatfield church.

not, I fear, a perfectly correct transcript." (*ib.* 190). (10) On S. of sanctuary—tablet to Elizabeth (d. 1670) . . . *uxor Simonis Simpson Haitfieldiensis presb* [*iteri*] . . . . (Not in Hunter). (11) Piscina at E. of S. aisle. (12) Old roofs to both the chapels, and to the chancel (with heraldry), nave, and transepts. (13) Very remarkable old chest at W. end of nave. It is iron-bound; studded with rude, enormous nails; and has a slit for the reception of money. The theory that this was a Peter's Pence chest is discussed, and controverted, in the *Gentleman's Magazine* for 1865 (N.S. XIX. 219). (14) Trans. font, consisting of a circular drum surrounded by four circular shafts. De la Pryme, the Hatfield antiquary (who is buried in this church), says that it came from Dunscroft. (15) Old S. door, with old iron C. hinges.

Haworth, since the growth of the Brontë cult, has received perhaps more than its due share of praise: the old village, no doubt, is characteristic and quaint, but the bottom of the valley is now filled with ugly mills, whilst the moorland country round is likely to impress the casual visitor as bleak and monotonous rather than grand, whatever rare qualities it may reveal to those who try to realize it under the inspiration of "Wuthering Heights." How far Emily Brontë drew the character of Heathcliff from the men she saw round her in the little upland farms—how far she fashioned it out of her own imagination, under the influence of savage natural features, the world will probably never know. Certain only it is that this girl of twenty-nine has given us a picture, almost without rival, of crude, non-moral, irresistible force—

> "in bulk as huge
> As whom the fables name of monstrous size,
> Titanian, or Earth-born, that warred on Jove."

The body of the church has been rebuilt; and a brass inscription on the floor, by the S. pier of the chancel arch, marks the burial place of Charlotte and Emily—Anne is laid at Scarborough. The tall 18th cent. tower alone remains of the fabric known to the Brontës, with a sun-dial on its W. face that is dated 1840, and inscribed: *Remember thy Latter End*—a pathetic warning, indeed, to these three poor girls of genius, not one of whom was fated to accomplish even her thirty-ninth year! On the S. face of this tower are two much decayed stones, one of which bears a coat of arms—the other has wholly perished. The last, I suspect, is the stone transcribed by Whitaker; *Orate pro bono statu Eutest' Tod* (Loid., i. 355). "Tod" has been wrongly read as 600, and "*Orate*," etc., as "pray for the soul"! The parsonage house to the W. of the church, and overlooking the melancholy burial-ground, has been enlarged, but is otherwise the old home of the Brontës. The Black Bull Inn also remains by the old churchyard gates: some of its back windows actually look out over the crowded grave-yard.

Hazelwood Castle (2½ m. W.S.W. of Stutton), for more than eight hundred years the home of the Vavasours, has recently been severed from that ancient family. The castle itself, though parts are more or less old, is a heavy structure of little interest: the early 14th-century chapel on the contrary, though humble in itself, is at once one of the most profoundly interesting and one of the most melancholy spots in Yorkshire. Here may be seen the mediæval monuments of the family that has only so lately departed; and here, it is asserted, the Roman worship has been continuous—without any intermission at the Reformation—from the Middle Ages to the present day. This chapel, though architecturally little more than a simple room,

possesses many objects of interest. There is a contemporary S. porch, the inner door of which is good Perp. wood-work: over the outer door of which remains a mediæval statue—it is said of St Leonard to whom the chapel is dedicated (XIII. Y.A.J. 539). (1) On S. of sanctuary; good, crocketted, ogee niche, with cross-legged recumbent knight in chain armour and a loose surcoat. The Vavasour arms appear on the shield. (2) On N. of sanctuary: carving in wall consisting of three statues—a Bishop, a Virgin and Child, and a female figure. There is also a demi-figure in a very small niche. (3) On S. of church: late altar-tomb, with kneeling figures of husband and wife. The position of these is unusual, facing, as they do, towards the body of the church, and not, as is usual in monuments of this kind, one another. The inscription identifies this as the tomb of Sir Thomas Vavasour, Bart. (d. 1632), and states that it was erected by Ursula, his wife. On the front of the altar tomb are five kneeling sons (*Gualterus, Gulielmus, Thomas, Johannes,* and *Petrus*) and two kneeling daughters (*Anna* and *Fransisca*). There are also two Chrisom babies (*Henricus* and *Maria*). (4) On same side: large, classical monument, with half-reclining husband, kneeling wife and three children, to Sir Walter Vavasour Bart. (d. 1713). (5) On same side: very good, 14th cent. tomb-niche, resembling (1) and enshrining a similar figure. (6) On floor at W. end: large dark slab with rim inscription: *Orate p[ro] a[n]i[m]ab[u]s D[omi]ni Henrici Vavaso[ur], Militis, q[ui] obiit die me[nsi]s A[nn]o D[omi]ni MCCCC co[n]sort[is] sue, q[uae] XIII d[ie] Septe[m]br[is] A[nn]o Do[mini] MCCCCLXII disccssit* (*sic*) . . . This stone has Vavasour impaling Gascoigne repeated four times. (7) Also on floor, in centre of chapel: large

blue slab with rim inscription (much of it perished) to Henry Vavasour (d. (?) 1512). Again, we have four almost obliterated shields—Vavasour impaling Everingham. (10) On floor—plain incised cross. (11) Trefoiled piscina. (12) Octagonal font, possibly Dec. (13) Stoup at door. (14) On porch floor: plain, incised slab. (15) Alms-box sunk in wall. The stone-work is perhaps 17th cent., and is carved with two heads. At the top: *For the Poor*. In the little burial ground on the S. of the chapel is a very perfect mediaeval cross, the pedestal of which has a small headless figure at each corner. It is probably 15th century. Here too is a small flat stone, apparently with a Chrisom child, and inscribed: *Maria Vavasour* (probably the infant daughter of Thomas Vavasour already commemorated inside).

HEALAUGH (3½ m. N.N.E. of *Tadcaster*) church (*open*) is Trans., or late Norm., and consisted originally of nave and N. aisle, chancel, and probably W. tower. The top of the latter, however, has been rebuilt; and Perp. windows have been inserted on the S. of the nave, and a Dec. window at the W. of the aisle, though a single, old, circular-headed "slit" still remains on the N. of the latter. The nave arcade is exceedingly good, and the piers are of four-clustered shafts. On the N. of the chancel is a chapel separated from the chancel by an arch of such enormously disproportionate span in relation to its height that one is almost afraid to walk under it! In common with much of the other work the look of this arch is modern—possibly the result of a bad restoration, or perhaps it is really new. The chancel arch is of great interest. It exhibits two orders towards the W., the outer of which has richly carved shafts from the ground. The shafts, on the contrary, of the inner, and more important, order,

spring from square bases more than half-way up, in the manner of those at *Rossington*. There is also a good Trans. S. doorway, in three orders, of which the middle has beakheads; the inner is plain; and the outer has heads and groups of figures. The door itself is perhaps Perp. The tower arch is Norm. of the very plainest type, but apparently much restored. Notice: (1) Three Perp. sedilia. (2) Alabaster altar-tomb in chapel, on which lies the effigy of a man between two wives. The heraldry is extremely elaborate—I had not the patience to copy it. Round the rim:

Thomæ hic Whartoni Elionoræ uxoris et Annæ
Unicus en tumulus corpora trina tegit.
His thalamo vivus iungor, moriensq[ue] sepulchro:
Da, Christe, his summi iungar in arce poli.

At the E. end:

Gens Whartonia genus dat honoris dextera victrix:
Tres aquilonares regni finesq[ue] guberno.
Bina mihi coniunx: Stapleton invenem Elionora
Prole beat; fovet Anna senem, stirps clara Salopu[m].
Nati equites bini: Thoman Sussexa propago
Anna facit patrem: sine prole Henricus obibat.
Binæ itidem natæ: Penletono Joanna Gulielmo;
Agnes Musgravo coniu[n]x secunda Ricardo.[1]

Below, on the base: *Extremu[m]* (*clausit*) *diem* (*Dominus*) *Thomas Wharton XXIIII die August, an[n]o* 1568. Below this again: *Anna eius uxor ex hac vita emigravit iii die Feb[ruarii] anno* 1584. The last two sentences seem later addition.[2] This Thomas,

[1] I have corrected, in this transcript, the innumerable errors. M and U are sometimes interchanged: *Gulielmo* appears as *Guilelmo*; *Ricardo* as *Ricmardo*; *secunda* as *scecunda*, etc. I have seldom read an inscription so carelessly cut.

[2] There is a good description of this monument, and of its heraldry, in *I. H. & G*, 182, from which I have taken the

Lord Warton, married first, Eleanor Stapleton, and, secondly, Anne, daughter of the Earl of Shrewsbury. His eldest son, Thomas, married Anne, daughter of the first Earl of Sussex ("Complete Peerage," viii. 125). As to the two daughters, Joan married William Penyngton, and Agnes, Richard Musgrave. The "tres aquilonares regni finesque" apparently have reference to the fact that Lord Wharton was Warden of the Marches. Curiously enough there is another monument to this nobleman, also with three figures, in the church of Kirkby Stephen, with another inscription commencing:

Thomas Whartonus jaceo hic, hic utraque conjunx (*Gent. Mag.*, lv., pt. ii. 969). Healaugh, however, and not Kirkby Stephen, is really his place of burial, for his widow desired in her will "To be buried in the parish churche of Healey in the quere ther wher my late good lord and husband the Lord Wharton dothe lie" (*I. H. &. G.*, 264). (3) Old wood-work about the pulpit and reading-desk. (4) Trans. priests' door. (5) Trans. corbel-table on S. of nave and chancel.

In front of a house that stands near the church are the socket and stump of an ancient cross. I may add that a 7th-century tomb-stone, engraved with the names Madug and He[i]u, and perhaps representing the position of the wafers on the altar, and the method of their censing, was discovered at Healaugh many years ago (III. Y.A.J., 365, 408; V. 223).

A mile and a half to the S.W. of Healaugh, at Healaugh Manor Farm, are the very slight remains of HEALAUGH PRIORY, consisting only of a few old Perp. windows; an E.E. capital; a now almost illegible coat-of-arms; two old corbelled chimneys; and other

two words in curved brackets. Strangely enough, however, the four top lines of verse are there omitted.

insignificant relics, wrought into the fabric of two later houses. All are picturesquely mixed up with farm-buildings, and there is a strip of delightful flower garden—a very different picture from the sordid surroundings of *Monk Bretton*, which also has been degraded to similar "base uses." Here was a house of Augustinian canons, dedicated to St John, and valued at £67, 3s. 11d. net. ("Val. Eccl.," v. 4) at about the time of the Dissolution. The history of its foundation is a little obscure. It is certain, however, that at some date prior to 1203 (Dugd, vi. 438, Num. ii.) land was given here by Bertram Haget to a certain Gilbert, a monk of Marmonstier (*ib.* Num. i.), on which, it would seem, was afterwards dedicated a church of St John (*ib.* Num. iii.); and that at a later period, i.e. in 1218, William of Helmsley was installed here as first prior of the house of Healaugh Park (*ib.* Num. vii.). The exact link of connection between Gilbert and William is perhaps lost for ever in the mists of antiquity. It is certain, however, that the final house was endowed, if not actually founded, by Jordan de Sancta Maria, and by Alice, his wife, a granddaughter of Bertram Haget (*ib.* Num. v.).

Heath Hall ($1\frac{3}{4}$ m. E. of *Wakefield*) is perhaps the best example in the Riding of a small, typical Elizabethan house. It was built by the Kaye family (whose arms appear over the door-way, quartered with those of Dodsworth), and exhibits inside a curious carving, as a chimney-piece, of Jezebel thrown to the dogs. An engraving of this house is given by Allen (III. 288).

Hemsworth has a good sized church (*open*) of little interest. It seems to have been frightfully over-restored, or rebuilt—even the pillars of the nave arcades have apparently been scraped, or re-tooled.

The chancel, with an interesting Curvilinear E. window, and the S. chapel, with a Reticulated E. window that retains some fragments of old glass, seem to be Dec.; the nave arcades, according to Sir Stephen Glynne (XV. Y.A.J. 496), are like those at *Wragby*, and Perp. One of the two arches on the S. of the chancel was recently built—as recorded by a tablet—in commemoration of Archbishop Holgate (d. 1555), who was probably a native of Hemsworth parish, and certainly founded a hospital here by his will (D.N.B.). Externally, the N. aisle and W. tower are apparently new from the ground. Notice: (1) Trefoiled piscina niche. (2) Ribbed S. porch. (3) On S. of churchyard—ruins of a very old yew.

This is another picturesque village ruined by ugly colliery cottages.

Heptonstall is delightfully perched on a tongue of high ground between two narrow valleys to the N. of the *Calder*; and is reached from the picturesque little mill-town of Hebden Bridge, on the direct ascent, by a climb of distressing steepness. The village itself is one of the quaintest in Yorkshire; and the curious and very old-fashioned cottages, with their long, stone-mullioned windows, that abound in this neighbourhood may here be seen to perfection. The present imposing church (*open*) is modern, but the ruins of the old church (*open*) of remarkable picturesqueness, have luckily been left in the same churchyard. This is a very remarkable building, consisting, like most of the churches in Guernsey, of two parallel naves, but at Heptonstall we have also a couple of aisles. Most of the structure, including the stumpy W. tower, seems Tudor, or at any rate very late Perp. It is remarkable, however, that whilst some of the windows are distinctly Debased, others are good Perp.; and there

is a strange bit of gable on the N. of the N. aisle that seems actually Jacobean. Notice: (1) Two different roof-lines on the E. face of the tower. (2) Cote for sanctus bell on gable above S. chancel-arch. (3) Ribbed S. porch, with slab roof.

Heptonstall is the best place whence to visit Hardcastle Crags, a pretty bit of rock-scenery, in a deep, wooded glen. The road to Colne must be followed till past Heptonstall Slack, and a path then be taken, on the right, that descends steeply through a wood by a rough stone "causey" like that above Marrick. The place should be avoided on holidays in summer; in winter, when everything is covered with snow, the solitude and silence are complete.

Hickleton (1¾ m. E. of *Thurnscoe*) church (*open*) is apparently mostly late Perp. (perhaps even Tudor), but enshrines a Norm. chancel-arch. The E. window is remarkable for the possession of two double mullions, though unfortunately these are hidden by the reredos. Windows with double tracery, according to Mr Street (XLVIII. *Archæologia* 195), were "common in the 15th century in Yorkshire." Notice: (1) Old carved pulpit (but perhaps not mediæval). (2) Very massive, circular font, probably Trans. of the date of the chancel arch, with an interesting four-leaved ornament. (3) On floor of N. chapel—cross, with chalice, paten, and missal. (4) Two old shields in W. window of N. aisle, probably 18th century. (5) Chest under tower. (6) On S. of sanctuary—indents, if I recollect rightly, of a small kneeling figure, and of an inscription below. (7) On S. of churchyard—(?) late cross, with three monsters on the present top. The whole is very mysterious.

Hickleton village possesses a cross, but the socket alone is old.

The *Hodder* is the principal feeder received by the *Ribble* during the course of the latter through Yorkshire. Rising on the slopes of Burn Moor, this beautiful stream traverses the remote moorlands of *Bowland Forest*, and finally flows into the parent river, in the neighbourhood of *Great Mitton*, after a course of about twenty miles. Perhaps the most beautiful scenery on the Hodder is the stretch of moorland scenery from *Slaidburn* down to Whitewell.

Hook (1½ m. N.E. of Goole) has a small, rather mouldy, little church of no interest, with nave arcades that are E.E., or possibly Trans. Notice the perfectly plain, rectangular opening, with a slight inward splay in the S. wall of the S. aisle. The stonework outside is perhaps rebated for a shutter, but I could not find traces of a hinge. It is set low down in the wall, and is certainly remarkable, though I hardly dare think it a "low side"—possibly even it is post-mediæval. There is no tower, but a little W. bell-turret.

HOOTTON PAGNEL (1¾ m. E. of Frickley) is a charming, stone-built village placed on a lip of magnesian limestone, and commanding a noble view towards the W. In the principal village street, which forms a kind of terrace, are the four steps, the socket, and part of the shaft of a cross. The church (*open*) is not large; but it is interesting, beautiful and well-restored. Originally it was apparently an early aisleless Norm. structure, of which the tower-arch (of the plain early type), and the chancel-arch (inclining towards the same pattern, but slightly more ornamented, like that at Godmanham, in the E. Riding), survive in the present building. In that case, of course, the present N. aisle is a later addition; and probably very early E.E., and contemporary with the chancel in its present form. This last has a single lancet on the S., and also

three, much-restored, or rebuilt, lancets at the E. end. Outside it is obvious from the change in the masonry that the chancel has at some time been prolonged towards the E.—doubtless in the 13th century.[1] The two sedilia are perhaps contemporary, though all this E.E. work has a very Trans. look. Notice: (1) On floor of N. chapel—cross, with a base built up of separate stones after the fashion of those at *Tickhill*. Most of the rim-inscription has gone (the stone is not mentioned by Hunter): *Hic iacet Ioh[ann]es . . .* (2) On same floor—large slab, with rim-inscription: *Orate pro a[n]i[m]a Willi[elmi] (Stotf)old, qui obiit XI. die (mensis Maii anno) Do[min]i MCCCCC(VII)*. (3) Pulpit, with panels of marquetry work—perhaps not very old, or possibly Georgian.[2] (4) Slab near S. door, with an elaborate relief cross, a (?) book on the sinister side, and a sword enwreathed by a serpent (*cf.* the neighbouring church of *Brodsworth*). (5) Under tower –slab, with a plain Latin cross, and a curious kind of fructed stem. (6) On floor beneath the *old* arch between chancel and N. chapel—brass inscription to Mrs Elizabeth Turner (d. 1694). (7) Norman S. door-way, with a plain tympanum, but some of the inner order of stones above exhibit emblems, e.g., a key, a sword (or dagger), etc. The door itself is very old, and has one and a half C springs as well as a long strip of iron. Perhaps door and iron-work are contemporary alike

[1] The quoin stones of the old Norm. chancel seem visible outside, on the N. of the church, but in that case the chancel must have been *very short*.

[2] Pulpits with marquetry work are probably not very common. There is one at Hutton Rudby, in the N. Riding, not later than 1594, and another in the small, abandoned church of Little Washbourne, in Gloucestershire.

with the door-way in which they are set. (8) Traces of herring-bone masonry in lower part of tower. (9) Part of extremely long slab, with incised cross and sword, forming top of bench on E. of S. porch. (10) On S. of churchyard—old sun-dial, which perhaps embodies the socket of an ancient cross.

Hooton Roberts (1¾ m. E. of Kilnhurst), though situated so short a distance from the terrible defilement in the valley of the *Don*, is luckily protected by a folding of the hill, and is in itself a picturesque village, with a church of unusual romantic interest. Some few years ago, when the pavement was removed in front of the Communion rails for the purpose of some repairs, three skeletons were discovered buried at only a little distance below the surface; and one of these had perhaps been decapitated. The wife of the luckless first Earl of Strafford is known to have lived after her husband's execution at the Dower House adjoining the church, and she is known further to have been buried, on her death in 1688, in the church itself, *but at night*. It has always been believed, and is still generally accepted, that Strafford was buried at *Wentworth Woodhouse*, where certainly there is an inscription to his memory. It is certainly remarkable, however, that this inscription does not by a word assert that that is the real place of his interment: possibly then it is a cenotaph; whilst the true place of his burial is here at Hooton Roberts, as is suggested in an article in *Cornhill* for 1905 (p. 104). In that case, the other two skeletons are perhaps those of his wife and daughter.

Hooton Church (*open*) is curiously placed on a mound, but has not, as a building, much interest. It consists of nave and chancel (each with a S. chapel), and a Perp. W. tower. The core of the building is

Trans.; and Trans. arches remain on the N. of the two chapels. The chancel-arch, however, is modern. Notice: (1) Recast piscina. (2) Stone coffin under tower. On the lid is cut a relief cross-fleury, with chalice, missal, and paten on the stem. (3) Close at hand: small relief cross-fleury. (4) On N. side, in a window that perhaps belongs to the original Trans. church—singularly perfect (though restored) figure of an archbishop, with a small tonsured head above.

Horton-in-Ribblesdale is situated in the grandest part of *Ribblesdale*, immediately at the western base of the graceful summit of *Penyghent*. The small church of St Oswald is Norm., without a chancel-arch; and the arcades are carried through to the extreme E. end. The arch on each side of the chancel is pointed, but the rest are circular-headed. All the windows are Perp., and apparently also the tower. The font is a huge, circular bowl, incised with a kind of chevron pattern, and no doubt contemporary with the foundation of the building. In the W. window remain three fragments of glass. One of these has a bishop's head and the imperfect legend—as given by Whitaker ("Craven," i. 184)—*Thomas Cantuar* (probably Thomas à Becket); another the unidentified coat, vairy argent and gules a bordure azure bezanty. On the third pier from the W. in the N. arcade is carved a fleur-de-lys; and two somewhat similar emblems appear on the E. respond of the S. arcade. The S. nave door is Trans., with zigzag moulding, and the porch is probably Perp. The churchyard is entered from E. and W. by picturesque lych-gates, with heavy slab roofs. In the lane on the way to *Doukgill Cave* are the remains of the old stone stocks.

This place had received its distinguishing title at least as early as 1598, in which year we find it described as Horton-in-Riggesdale, or Ribblesdale, or Ribbelsdale, in the foot of a fine of that date (Y.A.S., R.S., iv. 94).

Howgill Fells.—This is a curious group of Silurian hills in the extreme N.W. corner of the Riding. These are the only slate mountains in Yorkshire; and their scenery, accordingly, is entirely different from all other landscape in the county. The long ridges of moorland, or boldly cut, square bluffs, that characterize Widdale Fell, or *Ingleborough*, are here replaced by steep, smooth, green fells of more or less pyramidal outline. Unhappily their rock is analogous rather in external appearance to the slates of Saddleback and Skiddaw than to those of Great Gable or Pillar Fell: we must not look, accordingly, in the hills to the N. of *Sedbergh* for the chaotic grandeur that renders the fells at the head of Borrowdale and Eskdale among the grandest mountain masses in the kingdom. The scenery, in fact, of the Howgill Fells resembles, perhaps, as closely as any other parallel, the Merioneth hills in the neighbourhood of Dinas Mawddwy—those, for example, in the valley leading up from Dinas itself to the Bwlch Oerddrws, on the road to Dolgelly. Not but that these Yorkshire fells exhibit crag of much impressiveness in the neighbourhood of *Cautley Spout*, and perhaps in other regions. This, however, is occasional only, and not the common feature of the hills. The culminating summit of these mountains is the Calf (2220 ft.)—a curious name that occurs again in the district to the S.W. of *Dent*. Roughly this hill group may be said to be bounded on the N. and W. by the *Lune*—on the E. and S. by the Rawthay. *Sedbergh* is the best centre for its convenient exploration.

Howley Park (1 m. N.E. of *Batley*). Of the old house of the Savilles little now remains save some picturesque fragments of Renaissance ruin. The amount of broken ground, and the circuit of imperfect boundary wall, constitute, however, sufficient testimony to the former great extent of the building. The ruins stand on a hill commanding a wide view of adjacent country—obviously once beautiful, but now sadly disfigured. The situation, indeed, is only less miserable than that of the Manor House at *Sheffield*.

The *How Stean Beck* is a considerable tributary of the *Nid*, its confluence with which is near Lofthouse. A mile or so up it threads a narrow wooded glen in which it has worn a kind of shallow cañon in the solid limestone rock. The scenery here has been warmly praised, e.g., by Mrs Macquoid in her "About Yorkshire" (1883)—to the writer it seems extravagantly. Yorkshire does not lack, in either N. or W. Riding, gills of greater magnitude and beauty.

Hoyland, High (1¼ m. S.E. of Clayton West) is a picturesque village, set on the slope of a tremendous hill. The houses are built of the curious, honeycombed sandstone that one finds in some parts of the colliery district. Higher still, and commanding magnificent views, is the ancient chapel, now used for funerals. The body is "church-warden"; but there is a kind of Perp. W. tower, on the S. exterior of which is the following inscription: *This steeple was built Ao Dni* 1679. *John Moor, Mason, Tho: Hawskworth Carpenter. Gloria Deo Soli.* The old material, however, seems to have been largely re-used—one can hardly believe that the design, and much of the detail, really belong to this period. Inside, at the N.W. corner of the nave, a mediæval respond is still visible in the wall.

Hubberholme church, placed deep in the mountain heart of Langstrothdale, is possibly the most remote and lonely in Yorkshire, and is certainly one of the most beautifully situated. Everything here is exceedingly rude, and suits well with the character of the surrounding scenery. That the basis is Trans. can hardly be doubted—the tower arch, though slightly pointed, belongs to the familiar, very plain, type; and the N. arcade is obviously cut through an older, and probably Trans., wall. On the S., again, are rude, circular-headed arches that may also belong to this period, but I hesitate to assign them a date. Notice the extraordinary width of the E. arch in the N. arcade (in proportion to its height); and the enormous block of stone in the S. exterior. By far the most interesting object, however, in Hubberholme church is its rood-loft—the only mediæval example now anywhere surviving in the Riding. This is painted red, black and yellow, and has apparently the Percy crescent and locket in combination. Over the doorway, on the face towards the nave: *Anno Dom*[*ini*] *M*(?)*DLVIII hoc opus erat Willi*[*el*]*m*[*i*] *Take, Carpe*[*n*]*t*[*arii*]. The pulpit, reading-desk, and lectern are possibly contemporary—perhaps also the wooden reredos and altar-rails. I suppose the rude font is Perp. Notice also the old bell on the floor (at W. of S. aisle): *Ihesus be ovr speed.* 1601; and the porch, dated 1696 (though the date, perhaps, is no clue to its erection).

Huddersfield, though the sixth town in size in Yorkshire, and one of the best built, is absolutely without interest to the archæologist.

Ilkley has now become a fashionable watering place—in part, too, a residential suburb to *Bradford* and *Leeds*—in an open and very pleasant part of *Wharfedale*,

at the foot of the steep escarpment of *Rumbles Moor*. Needless to say that its modern expansion has entirely destroyed its old village picturesqueness. That this was a Roman station is proved by abundant authority: considerable remains of a Roman camp, measuring about 100 yards by 160, were actually in existence when Whitaker published his "History of Manchester" c. 1773 (I. 141); two Roman roads intersected at this point; whilst Camden (iii. 7) found here not less than three Roman inscriptions, and a fourth has been discovered since his visit. None of these inscriptions gives the name of the settlement, though one of them records its restoration by Virius Lupus under the Emperor Severus. That this, however, was the *Olicana* of the Ptolemaic geography—though a place not mentioned in the Antonine Itineraries—is a supposition, first made by Camden, of such high probability as to be practically certain.

Ilkley church (*open*) is mostly all of one date—the late Perp. of *Craven*. Notice the rudely carved capital of the second column from the W. in the N. arcade. Notice also: (1) Projecting piscina in chancel—it looks like the waif from an earlier church. (2) Restored piscina in S. aisle. (3) In niche on S. of same aisle—singularly perfect recumbent effigy of a knight in chain armour, with his legs crossed on a lion. The shield has the arms of Middleton; and Camden states roundly that this is the monument "of Sir Adam Midleton, who seems to have lived under Edward I.," (Gough, iii. 7).[1] (4) Jacobean font-

[1] The only known Adam Middleton died in 1315, somewhat too late for the armour of the statue, but the Middleton pedigree is admittedly imperfect (Craven, ii. 281).

cover. (5) Built in on S. interior of tower—Roman carved figure. This is mostly below the level of the floor, but is exposed by leaving a hole. It is supposed to represent the infant Hercules strangling the serpent (Craven, ii. 282). (6) Second, curiously incised stone in same wall. Is this the carving referred to by Whitaker's editor as exhibiting the *prefericulum*, or vessel which contained the wine for the offering?" (*ib.*). (7) Beautiful Jacobean pew at W. of N. aisle: *I. W.* 1633. (8) Slight traces of text painting on N. of N. aisle? . . . *over* . . . *death* . . . (9) Large number of small brass inscriptions, many of them to members of the Heber family. (10) 13th-century S. door-way (apparently, like the piscina, the relic of an earlier church). It is enriched, in very unusual manner, with two continuous orders of "dog-tooth" running all round from the ground.

Outside, on the S. of the churchyard, and visible from the road, are the three famous crosses that Camden believed to be Roman (Gough iii. 7). The tallest (which is also the most perfect) has on one side the four evangelists, each of whom is represented by a human figure, but having the head of his particular symbol (XX. J.A.A. 312). "This symbolization is rather unusual; but there are not wanting instances in which the Evangelists have been so treated." On the other side, at the top, is the figure of Our Lord, with a number of monsters—possibly the powers of evil—underneath Him.

INGLEBOROUGH, though only the third highest mountain in Yorkshire, and the second in the W. Riding, is by far the most conspicuous, and by far the best known. This is partly due, no doubt, to the merits of the hill itself—to its clear cut summit and precipitous slopes; but more, I am inclined to think,

to its pride of situation on the extreme W. edge of the long Pennine chain, thus rendering it conspicuous from immense distances to the W.—not merely from the eastern fells of Lakeland above Kendal and Haweswater, but even from the level margin of the sea along Morecambe Bay, and doubtless from far out on the sea itself. At any rate Ingleborough enjoyed from a quite early period a reputation altogether out of proportion even to its real dignity, elevation, and size; even though the preposterous couplet that claims for this hill the mountain supremacy S. of the Border—

> "Ingleborough, Pendle Hill, and Penyghent,
> Are the highest hills between Scotland and Trent"

—must perhaps be dismissed as the mere ebullition of a local[1] and uninformed enthusiasm. Ingleborough also, from an early period, provoked the wildest speculations of the *savants*. The Hon. Mrs Murray, writing in 1799, informs us that the mountain "is, by some calculations, reckoned to be 3987 feet, and its base to be in circumference between 20 and 30 miles" ("Guide," 27). Pennant, in his "Tour from Downing to Alston Moor," says that Ingleborough, "which looks like Ossa upon Pelion," "is reckoned the highest ground in *England* in respect to the sea, and I believe with truth. . . . Its name shows its pre-eminence—Ingleborough, the borough, berg or hill of England" (p. 114). Housman, writing in 1800, assures us that the "perpendicular height of this mountain . . . as taken by a neighbouring country gentleman,

[1] That the rhyme was merely local I have no doubt. Cumberland has a version of its own:

> "Skiddaw, Lauvellin, and Casticand,
> Are the highest hills in all England."

is 3987 feet" ("Topographical Description," etc., p. 223). The "neighbouring country gentleman" was wrong in his calculation by more than 1600 ft., for Ingleborough, according to the Ordnance Survey, is only 2373 ft. high. And not only has Ingleborough invoked the skill of the early mathematician—it also does not lack its *sacer vates*. A poetical description of the view from its summit was given by Thomas Dixon of Bentham, in 1781. Gray, who came here in 1769, speaks of the mountain, in a letter to his friend, Dr Wharton, as "that huge monster of nature"; and Ingleborough was the last thing that reminded Jeanie Deans of her own country on her long walk up to London.

Ingleborough, in fact, is the third of a line of three connected summits that range in a direction from N.E. to S.W. along the southern side of *Chapel-le-Dale*, i.e. Park Fell (1836 ft.), Simon's Fell (2088 ft.), and Ingleborough proper. The mountain rises to a square, boldly cut, grit-stone summit from a broad limestone plateau that is pierced in all directions with innumerable "pot-holes." On the W. and N. faces it is almost precipitous for a drop of about 1000 ft.; on the S. it sends out a long moorland shoulder in the direction of *Clapham*; on the E. it connects by a narrow *col* with its satellite, Simon's Fell, from which it is separated, towards the N., by the water-course of Fair Weather Syke. The top is a strange, dry, almost level plateau, which is said to comprise something more than 15 acres. This space is freely scattered with fragments of mill-stone grit; and it will need, perhaps, a trained and careful eye to pick out now the "nineteen horse-shoe-shaped low wall foundations" (Phillips, 29), that are supposed to be traces of ancient British huts. The whole fortified area of the hill is

enclosed—or was formerly enclosed—by the relics of a wall, the shape of which, if "we disregard the small irregularities . . . may be described as quadrilateral" (*ib.* 28). Ingleborough, in fact, was once a gigantic Celtic hill fort, somewhat of the pattern of the famous Tre'r-Caeri on the Yr Eifl mountains in Caermarvonshire. Of the view from the summit there needs little to be said: this, on a clear day, is of enormous extent and in some directions of considerable beauty. Westward, over a comparatively level tract of country that is watered by the silver windings of the *Lune*, appears a vast stretch of the Lancashire coast, from Morecambe Bay far down in the direction of Blackpool. North-westward is marshalled a noble phalanx of Lake Fells, conspicuous among which it is hard not to recognize Coniston Old Man and the Langdale Pikes. Northward, *Chapel-le-Dale* lies immediately beneath us, with the huge green bulk of *Whernside* immediately beyond. To the left of *Whernside*, over the head of the mountain pass from *Ingleton* to *Dent*, appears the steep green group of Silurian fells that cluster between *Sedbergh* and the head of the *Lune*. Eastward, and north-eastward, is a mass of Yorkshire summits, among which *Penyghent*, across the valley of the *Ribble*, is by far the boldest. Southward, beyond the broad and open valley of the *Wenning*, appears the moorland waste of *Bowland Forest*, crowned in the far distance by Pendle Hill, which brings the eye round again to the Lancashire border. As for distant views of Ingleborough itself, the hill is well seen from the lane between *Settle* and Stainforth, and from anywhere in the low-lying neighbourhoods of *Bentham* and *Burton-in-Lonsdale*. It is seen again to great advantage—and from no point of view does it look more majestic—from the summit of

the "Butter-tubs" pass between Muker and Hawes, in the N. Riding. The best *near* view is from the head of *Chapel-le-Dale*—from *Ingleton* the real height of the mountain is concealed by the projection of the scars above Crina Bottom.

Ingleborough may be climbed from every direction, but parts of the hill are unpleasantly steep. The commonest ascent is from *Ingleton*, but the writer has not made it. The pleasantest climb is from the little Hill Inn in *Chapel-le-Dale*, from which the top may be reached in about $2\frac{1}{4}$ miles.

Ingleborough Cave is situated about $1\frac{1}{2}$ m. to the N. of *Clapham*, and is reached by a charming walk along the bank of an artificial lake in a densely wooded glen. This is by far the most considerable horizontal cavity in the Yorkshire limestone; and perhaps is only paralleled in England by Peak's Cavern, in Derbyshire, though the latter has the more imposing entrance. Anyhow, it is far less grand than either *Yordas* or *Weathercote Cave*. Plans of this cavern are given by Phillips (Plate 7) and in Howson's "Guide to Craven" (1850), at p. 88.

Ingleton is a large and not very picturesque village, but situated in a position of great natural beauty. The poet Gray came here in the afternoon of 12th October 1769, and describes it in a letter to his friend, Dr Wharton. "It is," he says, "a pretty village, situated very high, and yet in a valley at the foot of that huge monster of nature, Ingleborough; two torrents cross it, with great stones rolled along their beds instead of water; and over them are flung two handsome arches." These two torrents, the Doe and the Kingsdale beck, traverse two very remarkable ravines in the slate rock immediately above the town; and the scenery in these glens, though somewhat vulgarized by

the construction of paths, is certainly among the most beautiful in Yorkshire (See *Pecca Falls, Thornton Foss,* etc.). Ingleton Church has been wholly rebuilt with the exception of the Perp. W. tower. It retains, however, a very fine old Norm. font, with a kind of arcade, and with carvings of the Adoration, the Slaughter of the Innocents, the (?) Entry into Jerusalem (the Flight into Egypt), etc.

Keighley is picturesquely set among steep green hills, at the junction of the Worth with the *Aire*. This is the last stronghold of the manufacturing district in the direction of the wild fells of *Craven*; and is itself immediately surrounded by much very beautiful scenery. The church (*open*) has been entirely rebuilt, but boasts a respectable tower. In the basement of this last are preserved four old slabs, one of which has a shield with a cross moline (? Warde of Guiseley (VI. A.J. 79)), and a pair of shears; another, two crosses in pale (like swords with the blades snapped short), with shears on the dexter of the upper of the two.

Kellington (1½ m. N.W. of Whitley Bridge). The core of the church is Norm., as witnessed by a blocked circular-headed window (visible internally) on the S. of the nave. Possibly, too, the tower belongs to this period, though afterwards redressed in Perp. Formerly also there was a chancel arch of the plainest Norm. type, with a "squint" on each side of it: a drawing may be seen in the vestry. In present appearance, however, the bulk of the building, including the tower-arch, the nave arcade (N.), and the S. door, are E.E., or late Trans. The aisle has been rebuilt. Notice: (1) Font, dated 1663, but probably mediæval. (2) Old wooden bier under tower. (3) On floor of aisle—incised cross fleury, forming

part of step to present vestry. (4) Bosses in nave roof. (5) On S. of churchyard—socket, and part of the shaft, of a cross. (6) 17th-century gate-way on S. of churchyard. It is said to be dated 1698, but the first two figures are hidden by plaster. In the S.E. corner of the churchyard is the greatest curiosity in connection with Kellington Church. "Ther is," says Dodsworth (Y.A.S., R.S., xxiv. 146), "an antient monument whereon, on the on[e] side, the portraiture of a man[1] with a dog att his feet, on the other side, the likeness of [a] flying serpent, which (as the tradition is) was very noysome and slue man and beast, which serpent was slayne by on[e] Birde, a shepherd, in a place call'd the Southwood nere by a close called Hermit Rode, which shepherd was likewise killed by the serpent, and this monument erected to his memory." For a later form of this curious tradition the reader is referred to XI. Y.A.J. 434, n. 55.

Kettlewell is an old-world village among the limestone scars of upper *Wharfedale*. The church (*open*) is new, save a church-warden tower, but possesses a Trans. font of considerable interest. In the village are the remains of old stone stocks.

KILDWICK is situated in a part of *Airedale* that is not yet much injured by mills. The river is here

[1] Perhaps, more probably, a woman with her hands in prayer. Above her head is something that I cannot identify. These are on the sinister side—the dragon is on the dexter. The whole stone is very much worn, but the figure is fairly clear. It may perhaps be compared with a coped floreated cross in high relief, and with Longobardic rim inscription, in the E. aisle of the abbey church at Shrewsbury. This has the figure of a priest on the dexter side of the shaft, with a sanctus bell *incised*: on the sinister, a chalice, paten and missal.

crossed by a bridge that is known to have been built by the canons of Bolton c. 1305 ("In constructione pontis de Kyldwyck," Whit., ii. 460). The church is of such extraordinary length in proportion to the width of its nave that it long ago obtained—what it justly merits—the title of the "Lang Kirk of Craven." The original structure was probably destroyed by the Scots towards the beginning of the 14th century.[1] At any rate the earliest portion of the present building is apparently the four W. bays of the nave; which, with the corresponding windows of the aisles, evidently belong to about this period. The eastern extremity of this Dec. core is marked by a double respond; and it is remarkable that a second double respond occurs again in the existing arcades a couple of bays further E., marking perhaps two successive enlargements by the Perp. builders. The evolution, however, of Kildwick Church is not very easy to read. It is evident, however, that all the more easterly portions are Debased, or Tudor, in character, and obviously belong to that great period of church reconstruction in *Craven* that occurred in the reign of Henry VIII.[2] The arches to the E. of the second double respond are slightly more elevated than those to the W., though the capitals have been assimilated in style. Why Kildwick was singled out for such extraordinary prolongation I cannot even hazard a guess. Notice

[1] "In the register of Archbishop Melton (. . . [1318-19]) the taxation of this church, as having been wasted and destroyed by the Scots, is reduced to eighteen marks" (Whit., i. 209).

[2] The exact date of the Tudor work at Kildwick may perhaps be fixed from the inscription which Dodsworth preserves as having formerly existed in the E. window: *Orate pro anima Roberti Wixlay . . . qui hanc fenestram fieri fecit anno Domini* 1525 (Y.A.S., R.S., xxxiv. 148).

how the old Dec. windows on the S. of the nave have been barbarously cut down in order to make way for the Tudor clerestory. This can best be studied outside. There is no chancel arch, as is common in *Craven*. Notice: (1) Late octagonal font, with the instruments of the Passion; M, for the Virgin; and the Sacred Initials. (2) Fragments of Sax. cross—one with a figure—at W. of N. aisle. (3) Adjoining these last—cross-legged, recumbent figure of a knight in chain armour, on a modern altar-tomb. The modern inscription assigns this to Robert de Stiveton (d. 1307) (*Cf.* Whit., ii. 461), and the shield has apparently the arms of this family (three fusils in fesse), though I have no note myself of the vairy of the fusils—perhaps it has perished of age. It is stated, however, by the editor of Whitaker's "Craven" that the armour of this effigy is rather too late for the period (I. 211). (4) Shields of old glass in window on N. of N. chapel; (*a*) Bolton Priory; (*b*) Clifford; (*c*) Abbot Marmaduke Huby, or Fountains Abbey (cf. p. 208); (*d*) Gules a cross arg.; (*e*) Arg. a cross gules; (*f*) Rocliff of Cowthorpe impaling (?) Plumpton;[1] (*g*) Rycroft (underneath: *Master John Rycrofte*). This latter achievement occurs again four times in the clerestory (S.) windows—twice with the same underwritten legend. (5) Old restored pewing in chapel—some of it is dated 1624. Notice in particular the elaborate box-pew (1633). There is also a good deal of screen work, stalls, etc., in the chancel, but much of this seems modern, and much is said to have been collected from various old farms in the neighbourhood. (6) Old chest in vestry. (7) Norm.

[1] I have no note of the escallops with which the fusils ought to be charged.

carved stone built into the base of the W. respond of the S. arcade.

To the S. of the churchyard are the stone uprights of the old village stocks. One of the timbers is at present preserved in the church.

KILNSEY CRAG is hardly a rival to *Gordale Scar* or *Malham Cove*: it is, however, a fine mass of limestone cliff, by the side of the road from Thresfield to *Kettlewell*. Its real dimensions are perhaps hardly realized by those who stand immediately below it, by reason of its position in the middle of the broad, open vale: it looks best, I think, when seen end-ways, and from a little distance—for instance as one comes down the pass from Coverdale into *Wharfedale*. The valley here is intensely rural, and conspicuous for its pastoral greenness even among the green, pastoral valleys of Yorkshire.

Kippax is a ruined colliery village, but the last of its kind as one journeys to the E. The Norm. church (*open*) retains its original aisleless ground-plan, and also an enormous amount of "herring-bone" masonry on both sides of the nave, in the tower, and on the S. of the chancel. On the N. of the nave remain traces of a Norm. door-way, and also three large circular-headed windows, though I doubt whether these are genuinely Norm., at least in their present form. There is an interesting E.E. window (with plate tracery) on the S. of the Sanctuary; and the inserted E. window is plain Dec. Notice: (1) Two piscinas in chancel—one in the E. wall with a double bowl. (2) Restoration font, dated 1663. This has a fine old canopy, the panels of which are said to be contemporary. (3) In vestry—fragments of Sax. cross.

Kirk Bramwith (1¼ m. N.E.) has a small, aisleless,

KILNSEY CRAG

late Norm. church (*open*), with later inserted windows. The whole building, including the tower, has, however, been extensively recast in "church-warden." Notice: (1) Good Trans. chancel arch, with chevron moulding. (2) Octagonal font, possibly Trans. (3) Good Trans. S. door-way. (4) Blocked, opposite, N. door-way. In the Debased window inserted in this—glass portraits of divines; one, of Archbishop Usher, is possibly 17th century. There are also two small figures of St "Paule" (underneath: *Carnis resurrectione*) and of St Bartholomew (*Credo in Spi*[*ri*]*tu Sancto*). These seem to have formed part of a series illustrating the Creed. (5) In the floor of the Sanctuary—slab, with chalice, missal, and rim inscription: *Hic iacet Will*-[*iel*]*m*)*us Drapur quo*[*n*]*d*[*am*] *rector eccle*[*sie*] (*de B*)*ramw*(*ith*) + *obii*[*t*] *anno D*[*omi*]*ni M*———— *quin*[*t*]*o dec*[*imo*].[1] (6) On this slab—later brass inscription to William Batson, Rector (d. 1659). (7) Adjoining (5)—large slab, with rim inscription: *Hic iacent D*[*omi*]*n*[*u*]*s Nicholaus* (*L*)*yn quondam rector istius ecclesie* (*?*) . . . *et* (*Joh*[*ann*]*es*) *frater eius* (the last two words are more or less guess-work) *cum uxore sua. Anno D*[*omi*]*ni M*° . . . *LXII.*[2] (8) Adjoining (5)—slab to Samuel Humble, "Curate" (d. 1681). (9) Adjoining (7)—slab to [name gone] "Curate of this parish" (d. 1737). (10) Fragment of incised cross built into S. of nave.

Kirk Deighton (2¼ m. N. of *Wetherby*) has a church of considerable interest. The core is Trans., but all windows are later; and there is a Perp. N. tower,

[1] The letters in curved brackets are now hidden, perished, or difficult to read, and are here supplied from Hunter (ii. 477).

[2] The date is not given in Hunter, and Lynne died in 1476.

with spire. Notice: (1) On N. wall of chancel—alabaster bust, in an oval frame, with brass inscription below to Richard Burton, SS. Th. B. At the N.E. corner of the sanctuary floor is a second brass inscription that marks the actual place of interment ("Here lieth interred," etc.). Richard Burton was "Parson of this Parish," and d. 1656. (2) Traces of tomb-niche on N. of chancel. (3) Stone inscription on S. of chancel to Ursula (Stanhope) (d. 1654), wife of George Walker, "Archdecan of Dery." This lady was apparently the mother of George Walker (1618-90), the heroic defender of Londonderry (D.N.B.). (4) Remains of piscina in S. aisle. (5) Vaulted basement to tower. (6) Remains of old screen-work against W. wall of tower. Against the E. wall of chapel (N.)—(7) Incised cross-fleury (with obliterated head), with two plain shields, and a rim-inscription, some of which has perished, and much of which is illegible.

"*. . . . . in (? r) busta r . . . ici*
Deu de sa alme e (it mercy.)"

(8) Stone inscription: *Orate pro a[n]i[m]a Roberti Ross, nobilis armigeri, qui fuit d[omi]n[u]s dominii de Ingmanthorp et (patro)nus (ecclesie parochialis) de (Sawth Dighton), qui obiit XXII. die mensis Aprilis anno D[omi]ni mill[es]imo CCCCLXXVI.*[1] Below, in different lettering: *Hic iacet Maria Ross quo[n]dam*

[1] Dodsworth reads 1473 (Y.A.S., R.S., xxxiv. 31), but this cannot be right (and the same is true of the date in my own transcript), since the will of Robert Ross was proved in 1475 (XXX. S.S. 65 n.). I may add that some of the letters in the second part of the inscription seem never to have been completely cut, which adds much to the difficulty of reading it. The blanks in both inscriptions are filled up from Dodsworth.

uxor Roberti Ross de Ingmanthorpe, armigeri, ac filia (venerabilis viri Jacobi) Strangways de Herlesaye, militis, que obiit XXVII. die Augusti anno gracie MCCCCCXXV. The Robert Ross of whom this lady was the wife was probably a Robert who died in 1532—not the Robert commemorated immediately above; but, in that case, it appears that he had married again, for he makes certain bequests to "Jane, my wif" (LXXIX. S.S. 277). (9) In vestry—Table of the law, dated 1576, and differing from the Authorised Version.

KIRK HAMMERTON possesses a small Sax. church—certainly the most complete, and perhaps the most interesting, in the Riding (*open*). In Mr Baldwin Brown's index list it is given as a complete Sax. fabric of the writer's third period (i.e. 950-1066), but no description is appended in the body of the book (ii. 339). In the 14th century, however, a Dec. aisle was added on the N. of the structure. This has been removed (though the arcade of two arches remains), and what is really a new and independent church erected in its place, and beyond it. The old Sax. church is thus now reduced to the position of an aisle to its 19th-century supplanter. This original Sax. structure consists of W. tower, nave, and chancel, the chancel being roughly nearly five paces in exterior length; the nave about seven and a half. The S. of both nave and chancel—the sole remaining side—is built of enormous blocks. The tower is divided into two stages by a square string course at more than three-fourths of its height. The lower stage exhibits only small rectangular "slits"; the upper, on each face, has a two-light opening, divided by a shaft not deeply recessed. There is no "long and short" work, but a curious W. door, the capitals and

shafts of which can never have been uniform, if the present shafts are original. The voussoirs and jamb-stones are perhaps of the same thickness as the wall, but this is difficult to decide without closer examination. Externally this door-way has traces of red plaster. The jamb-stones of the arch to the nave are not of the same thickness as the wall, but the nature of the voussoirs is partly hidden by plaster. The existing door-way on the S. of the nave exhibits externally projecting pilaster strips and a corresponding hood. Whether its jamb-stones were originally of the thickness of the wall cannot be now determined, owing to the splicing in of bits of new stone in the course of restoration. Only half the door-way is old—most of the E. side is reconstruction. Visible internally are traces of an early, blocked door, only a little to the E. of the door-way last described. This also has pilaster strips on each internal side, but these are on a level with the surface of the wall. The problem of these two closely adjacent door-ways is one that merits solution.

The N. jamb of the chancel-arch, and part of the N. side of the arch itself, have also been rebuilt in new stone-work. There is an interesting capital on the S. On the S. of the chancel is a round-headed window, to the E. of which is a small pointed "slit." Between these two openings is visible internally part of a window that is probably contemporary with the earliest building. The E. window is a Perp. insertion. Notice the piscina, and also a niche that may possibly have served for sedilia.

Kirkheaton, though not wholly uninfluenced by the neighbourhood of *Huddersfield*, still retains features of rusticity. Most of the church (*open*) has been rebuilt; but there still remains an old chapel (with a late Dec.

window) and an old Perp. W. tower. Notice: (1) Classical pulpit. (2) On N. of N. chapel—Renaissance altar-tomb, with canopy over recumbent figure, to Sir Richard Beaumont, Bart. (d. 1631). (3) Adjoining last—wall-monument to Richard Beaumont (1692). (4) On S. of same chapel—monument to Richard Beaumont (d. 1704). (5) Towards W. of N. aisle, in a niche in the wall—small cross-fleury with dagger; curious, long, narrow slab with incised sword and shield (barry of five); two fragments of knot-work (one in very shallow relief); and the head of a small "slit" cut out of a single stone (very possibly Sax.). More certainly pre-Conquest is the head-stone, with a Runic inscription, that was found in 1886 (X. Y.A.J. 165). Only a fragment of inscription remains: . . . . *Eoh Worohtæ* (Eoh, or Yeo, wrought) (XII. Y.A.J. 136).

Kirk Sandall (1 m. W.S.W. of *Barnby Dun*) church has an extraordinary appearance as seen from outside, owing at once to the high-pitched roof of the nave, the strange position of the tower, and the quite disproportionate size of the N. chapel in relation to the chancel that adjoins it.[1] This was apparently originally a small, aisleless, Norm. church, to which, however, N. and S. aisles were added towards the close of the 12th century. The chancel, again, was rebuilt, or recast, and the N. chapel added, in the Perp. period; and the plain W. window is a Dec. insertion. Notice: (1) Beautiful old chancel-screen, and similar screen to W. of chapel. (2) Beautiful old glass in a window on the N. of the chapel. This consists largely of misplaced fragments, e.g. . . . *istius capelle fundatoris* . . . *Sancti Oswaldi* . . . *Novembri die* . . . *obiit XXVIII* . . . *Ave gracia*; a St Christopher;

[1] Abbots Langley, in Hertfordshire, has an enormous S. chapel that quite overshadows the chancel.

etc. This chapel was erected by Arch. Rokeby (cf. *infra*) at some date prior to 1521, and the glass is obviously contemporary. By his will, dated 22nd November 1521, he desired "that aftir my deth my body be emboweld, and my bowelles and herte to be buried in the church of Haliſax wyᵗn the quere; and my body to be buried in the new chapell at Sandall" (LXXIX. S.S. 141). He also gave minute instructions as to the inscription to be placed upon his monument. This last (3) is a Perp. altar-tomb, and is erected against the N. wall. At the back still remains an inscription, together with the indents of brasses now lost: *Qui fui archiepiscopus Dubliniensis Will[iel]m[us] Rokeby nomi[n]atus ac obii vicesimo octavo die Novembris anno Domini millesimo quingentesimo vicesimo primo.* Above is a scroll: *Quem visurus sum ego ipse et non alius*; lower is a second scroll: *Et in carne mea videbo Deu[m] salvator[em] meu[m]*; and on a third scroll (that has evidently issued from the mouth): *Credo quod Rede[mp]tor me[us] vivit.* The archbishop was buried in the middle of the chapel, and the (4) brass inscription which formerly marked the place of his actual interment has lately been placed on the E. wall—apparently the matrix remains on the floor below. This inscription is so remarkable that I venture to print it at length:

"*He(cc)ine, qui transis, Gulielmi p[rae]sulis ossa*
Sub pede fossa iacent, tu, p[re]cor, adde p[re]ces.
Qualis erat tibi tumba notat, constructa sacelli
Ad latus integru[m] : palma relicta sua est.
'Credo meus q[uo]d vivit,' ait 'in carne Redemptor,
Quem visurus ego carnis in effigie.'
Sic fatus lachrimans anima[m] tibi, Xpe. locavit :
Ihu., verus amor, hanc tuearis. Amen."

I have added the punctuation. A spirited verse

paraphrase of these lines is printed in XV. Y.A.J. 4. William Rokeby was instituted to the rectory of Kirk Sandall in 1487; to the vicarage of Halifax in 1502; to the bishopric of Meath in 1507; and, finally, to the archbishopric of Dublin in 1512.[1] (5) Two mutilated, canopied brackets on E. wall of chapel. (6) Monument at E. of this chapel to Thomas Rokeby, a judge (d. 1699). (7) On floor of chapel—small brass inscription to Thomas Boucher (d. 1658). (8) On S. wall of chapel—monument to William Rokeby (d. 1662). (9) Piscina in S. aisle. (10) Very plain, massive, circular Trans. font. (11) Tower built over S. aisle, and supported by timber baulks in the aisle below. It is probably post-Mediæval. (12) In the churchyard, to the S.W. of the porch, is an old grave-slab, exhibiting a very curious cross. (13) Sun-dial on S. of churchyard—probably placed on the steps and socket of an ancient cross.

Kirk Smeaton has a Trans. church of about the same period as those of *Campsall* and *Burgh Wallis* in the same neighbourhood. Unhappily it has met with a far worse fate, and been restored at some dark period. The aisle and arcade (N.) are later additions, and possibly Dec. The tower is Perp. Notice: (1) Trans. chancel-arch, with three shafts on each side, the capitals of which are elaborately carved. To these the arch itself seems curiously inadequate—possibly it may have been tampered with. (2) Trans. tower-arch, with exceedingly rude capitals. (3) Large, circular Trans. font, with intersecting arcade. (4) Three beautiful Dec. sedilia. (5) On N. wall of chancel—curious brass inscription to a former rector, Thomas

[1] The D.N.B. also states that his disembowelled body was buried in St Patrick's, but for this no authority is cited.

Walker (d. 1672). It begins: *Flete Juvenes, lugubre carmen ejulate Senes, hic enim sarcophagum inivit Thom[as] Walker.*

KIRKBURTON is picturesquely placed in a broken bit of country, and is built itself in a fashion that is charmingly irregular. The large and important church (*open*), well placed on a height above the village, is substantially the erection of a single period—more E.E., I think, than Trans.—though, unfortunately, the outer wall of the N. aisle appears to have been rebuilt, probably in "church-warden" times, and though the nave is still encumbered by big, unsightly galleries. The lower part of the narrow, lofty W. tower is perhaps Perp.—at any rate, the W. window belongs to that style, and the tower-arch possesses no capitals; but in that case an original 13th-century W. door-way has been preserved from some earlier structure. Possibly, however, an original tower has been rather recast than rebuilt. The clerestory, too, is probably later addition. The church still retains a good deal of old pewing—some of the 17th century. Notice: (1) Handsome, flat roof to nave. (2) Large, shouldered niche on S. of sanctuary. (3) Desk in chancel, with two chained books. (4) Old chest. (5) On S. wall of chancel—brass inscription to Mrs "Dorothie" Horsfall (d. 1667). (6) Interesting 13th-cent. chancel-arch. (7) Pew dated 1616. (8) Fragments of old glass in window at E. of S. aisle.

Kirkby Malham ($3\frac{1}{2}$ m. N. of Bell Busk). This is a delightful and secluded village, not to be confused with its hamlet Malham, which last is situated roughly a mile to the N., and is the more immediate starting-point for the *Cove* and *Gordale*. The church is an example of complete Perp., with clerestories through from end to end, and a good W. tower, on the S.W.

buttress of which are the arms of Banks, ?—, Tempest and Malham. On the S. face are also the initials G. N. R. —probably for George Norwych, Vicar from 1485 to 1490 (Whit., I. 249). There is no chancel-arch. The three W. piers in each of the two arcades have rude niches on their W. faces, and there is also a second, similar niche on the S. of the W. pier on the S. Something of the same kind, or at any rate traces of it, appears at *Bracewell* and *Broughton*. Over one of these niches (the third from the W. in the N. arcade) is carved the Sacred Monogram, surmounted by a crown. This church contains a great curiosity, i.e. the signature of "Oliver Cromwell" appended to the entry of two marriages in the register for 1655. Notice in the Lambert chapel, on S. of chancel: (1) Piscina; (2) Wall-monument to John Lambert (d. 1701), son of Major-General John Lambert; (3) Brass inscription to John Lambert (d. 1676). Notice also: (4) Old altar-rails. (5) Fine old pewing throughout church. The best of this is at the E. of the N. aisle, where are four good balustrated pews (one dated 1619; another 1631). (6) Old chest. (7) Piscina in S. aisle. (8) Remarkable Trans. font. (9) On floor, at W. of S. aisle—three crosses fleury, one of which is incised with a chalice and (?) missal; two of which have fructed stems in high relief. One of these latter has also a chalice.

Kirkby Malzeard (6 m. W. of *Ripon*) is built high up, on the verge of the moors towards the source of the Laver. Of the castle that belonged to the Mowbrays nothing was left in the time of Whitaker ("Richmond," ii. 108) save "foundations and the gigantic earth work which surrounded it"—even Leland merely records of it, "wher *Moulbray* had ons a great Castelle" (i. 89). As a matter of fact the building was taken,

after only a few days siege, by Geoffrey, Bishop Elect of Lincoln, in 1174, and dismantled in 1176, by order of Henry II., by reason of the revolt of its owner (Benedict, XLIX. R.S. i. 68, 126).

The church (*open*) seems originally to have been early Norm., and to have consisted only of nave and chancel. Of this there remains the S. jamb of the old chancel-arch, with a cushion capital; but on the N. the chancel-arch now terminates in one of the piers of the later N. arcade—a very unusual arrangement. This arcade, and the corresponding aisle of the nave and chancel, seem to have been added in the 13th century, or perhaps towards the close of the 12th (two large blocked lancets of this period remain towards the E.). In the 15th century was built the Perp. tower, inside the nave; possibly the vestry and priests' chamber above it; and probably most of the present chancel. Notice the almost triangular-headed windows of this last. Notice also: (1) Piscina and three sedilia—the latter have some "dog-tooth," but look more Perp. than E.E. (2) Two niches in the vestry (has one of these been a piscina?). (3) Piscina in N. chapel. (4) Plain, rectangular "low-side" in normal position. (5) Late octagonal font, with coarsely-carved panels, a Paschal Lamb, a Dove, a serpent, the Keys of St Peter, a (?) coat-of-arms with a crescent for difference, a Maltese cross, I.H.S. twice repeated, etc. (6) Good Norm. S. door-way. (7) Sun-dial over S. porch, dated 1697. (8) Interesting churchyard cross, but possibly much restored.[1]

The village cross of Kirkby Malzeard was rebuilt in 1868.

Kirkby Overblow (2 m. S.E. of *Pannal*) is a pleasant,

[1] Since writing these notes the church has been burnt down: I have not visited it since.

stone-built village, placed on high ground to the N. of the *Wharfe*, and commanding beautiful views of the valley from the neighbourhood of *Otley* to the neighbourhood of *Wetherby*. The church (*open*) is a Dec. building of little interest, with a Perp. W. tower, and a "church-warden" arcade and S. aisle. On the N. exterior of the nave are traces of a plain, blocked door-way, the circular head of which is cut out of a single stone. There is also a small Dec. N. transept, with a piscina. In the S. aisle is a floreated cross, with the arms of ?—— and Hammerton.

Kirkby, South, was formerly a picturesque, stone-built village—it is now spoilt by hideous rows of colliers' cottages. The church (*open*) is more than commonly puzzling—at a guess the N. and S. aisles are Trans.; the N. chapel-arcade, Trans., or E.E.; and the S. chapel, Perp. Anyhow, the upper part of the tower (of different stone from the lower) is clearly Perp., as are also the windows throughout. (1) On N. of Sanctuary—stone with rim-inscription, part of which is probably broken off: . . . *all* (*a word I could not read*) *pray for me and all Cristyn* . . . (Not noticed by Hunter). (2) On N. of N. chapel—wall-monument to Agnes Wentworth (Bellingham) (d. 1668). (3) Near last—wall-monument to Thomas Wentworth (d. 1653), apparently the husband of the lady last named. (4) On floor of chapel—raised slab, having on top: *En Dieu es tout*—the Wentworth motto—and a great display of heraldry at either end. "These arms are those of Henry lord Fitz-Hugh, of the North Riding, and Alice his wife, a daughter of Richard Nevill, Earl of Salisbury" (Hunter, ii. 451). Hunter preserves a tradition that this monument came from *Hampole* Priory. (5) Piscina in same chapel. (6) On wall near—monument to Henry Wentworth

(d. 1684). (7) In S. chapel—(?) part of an old altar-slab (a single cross is visible). (8) Curious niche on N. of N. aisle. (9) Good Perp. S. porch. In front is a restored niche, and over the door are five shields, one of which is apparently Wortley (the bend alone is visible) and another Wentworth.[1] (10) Very curious, shallow, ribbed N. porch. (11) Pinnacles and gargoyles of S. chapel, similar to those at *Silkstone*.

Kirkby Wharfe (1 m. N.W. of Ulleskelf). The core of the church (*open*) is Trans., e.g., the nave arcades, probably the tower arch, and the S. door-way. The aisles, however, have been rebuilt, perhaps c. 1860, when the church was restored and enlarged. The upper part of the tower is apparently Perp. On the N. of the chancel is a chapel—the screens that enclose it seem partially old. Notice: (1) On S. of chancel—sunk stone panel, with brass inscription to "Briane Ledes" (d. 1564). (2) Old painted glass in two windows on S. of chancel (in one case apparently foreign). (3) Old glass in E. window of S. aisle. (4) Shields of old glass in window on N. of N. aisle. (5) Small pre-Conquest Cross (with two figures), and other Sax. remains, at E. of N. aisle. (6) Plain, circular, Norm. font. (7) Brass inscription on floor to Richard Colhome (d. 1425). (8) Brass of priest in choir vestments, with much worn inscription. It probably commemorates William Gisborne (d. ? 1492) (XV. Y.A.J. 28).

Kirklees Priory (1 m. N.W. of Cooper Bridge). This was a small house for Cistercian nuns, founded by

[1] A third is a lion rampant debruised by a bend (Hunter adds, charged with three mullets); a fourth barry of six on a bend three mullets (Hunter says paly of six on a bend three mullets pierced, and assigns this shield to Flinthill); and the fifth has apparently perished (ii. 450).

Reiner the Fleming (Dugd. v. 739)—it is said in the reign of Henry II., and certainly prior to 1240, the date of the death of William, Earl Warren, who granted it a charter of confirmation (*ib.* 739). The house was valued at £19, 8s. 2d. net in 1535; and was surrendered by the last prioress, Joan Kyppes, on the 24th November 1539 ("Papers, etc., Henry VIII.," XIV., ii. 204).

Kirklees Priory was always a small house, and contained at the Dissolution only seven nuns (*Ib.*). The principal remains are those of the picturesque farm-buildings (still in occupation), to the W. of the monastic group, and the so-called "gate-house," in perfect condition. The excavations (1904-5), however, have again been covered up; though the four corners of the church, and the four corners of the cloister (all on a very diminutive scale), are indicated by stones in the turf. A trifle to the N.E. is a railed-in space with two raised tombs, the larger of which is surmounted by a much decayed slab with a cross. This is apparently the grave-stone of a prioress, Elizabeth Stainton, but the original inscription is decayed. It has been preserved for us, however, by Hearne (Lel. ii. 96), Gough (Camden, iii. 38), and Thoresby (Loid. ii. 89)—unhappily with slight variations. The smaller tomb has also an incised cross-fleury; and there are fragments of yet other crosses and inscriptions preserved in the small enclosure. The so-called "gate-house" is a picturesque, half-timbered structure of two storeys, containing some relics (tiles, pottery, etc.), from the site of the nunnery. From one of its windows Robin Hood is said to have shot the arrow which indicated the position for his grave.

The arrow shot by this dying hand fell nearly half

a mile away in the S.W. corner of the present park. Here, on a steep bank that overlooks the *Calder*, and surrounded by a grove of rhododendrons, is the traditional grave of the "English ballad-makers' joy." Of the original stone there now remains only the merest fragment. There is a drawing of it made by Dr Johnston, probably c. 1665 (XVI. Y.A.J. 336); and there is an engraving in Gough's "Sepulchral Monuments" (Vol. I. Part I. p. cviii. Plate I. fig 2). Even in Gough's day it was "now broken and much defaced, the inscription illegible."[1] He adds that "the late Sir Samuel Armitage, owner of the premises, caused the ground under it to be dug a yard deep, and found it had never been disturbed; so that it was probably brought from some other place, and by vulgar tradition ascribed to Robin Hood." "Chips of the stone," says Mr Chadwick, "were carried off by the navvies who made the neighbouring railway, not as a memento of Robin Hood, but as a cure for toothache" (XVI. Y.A.J. 336). At the side of the grave is the following inscription which I have copied from the photograph in Mr Chadwick's paper :—

"*Hear Underneath dis laitl Stean*
Laz robert earl of Huntingtun
Ne'er arcir ver az hie sa geud
An pipl kauld im robin heud
Sick utlawz az hi an iz men
Vil england nivr si agen
Obiit 24 Kal : Dekembris. 1247."

This "obviously spurious epitaph"—so Mr Sidney Lee calls it in the "Dictionary of National Biography"—seems to have been found among the papers of Dr

[1] The drawing by Dr Johnston shows the following fragment of obviously later rim-inscription :—

"*Here lies Robard Hude Willm Goldburgh Thoms.*"

Gale, the Dean of York. Thoresby, who printed it, says nothing of its being inscribed on any stone near the reputed tomb (Loid. and Elm. ii. Appendix 120 bis), and merely states of the tombstone itself "the Inscription scarce legible" (Loid. ii. 89).

In Kirklees Park is a small rectangular Roman camp, which has lately been excavated. Outside the S.E. corner of the park, on the main road from *Huddersfield* to *Leeds*, is the curious old "Three Nuns" inn.

KIRKSTALL ABBEY.—The ruins of the venerable Cistercian abbey of Kirkstall are second only in importance to *Fountains*—certainly in Yorkshire, and probably in England as a whole. Not only does the church remain substantially perfect—and that the original Trans. church of the monastery, practically without modification, or material addition: we have also at Kirkstall remains of monastic buildings which curiously supplement *Fountains* in those very directions in which Time, at Fountains, has been least indulgent, or in which *Fountains* from the beginning was deficient—in the entrance gate-house, in the abbot's lodging, in the early Cistercian lane across the W. of the cloister. Nor was the site of Kirkstall, at the time of its foundation, less lovely, or secluded, than its Yorkshire rivals, except, of course, *Bolton* and Rievaulx. Now, however, the Aire is a filthy river;[1] the valley is crowded with ugly works; and the air is polluted from a thousand chimneys.

Of the foundation of Kirkstall we have two accounts. The first of these is a very short notice embodied in the "Narratio de Fundatione Fontanis Monasterii."

[1] Yet Stevens, writing c. 1722, speaks of Kirkstall as "seated on the banks of a delicate river, calm and clear." Thus indeed "Time turns the old days to derision."

This was written by Hugo, a monk of Kirkstall, but the facts were supplied by Serlo, originally a monk of Fountains, and one of the little band who went out from that house to establish Kirkstall in 1147. This is printed by Mr Walbran in XLII. S.S. at p. 90, and is dated by him c. 1207. The second account (longer and much more important) is anonymous, but possibly also by Hugh. This at least is the suggestion of Mr E. K. Clark, who prints it *in extenso* in IV. T.S. 169. Both of these narratives substantially agree in the facts that are common to the two. Henry de Lacy, Lord of Pontefract, and grandson of that Ilbert de Lacy who had come over with the Conqueror, and had gotten for himself such vast possessions in Yorkshire, being sick for many days made a vow to God, in his penitence, to found a Cistercian house to the honour of St Mary, "gloriose virginis et matris dei." He recovered from his sickness, and mindful of his promise, presently conferred with the abbot of *Fountains*, who assigned him, for the purpose, a tract of land at *Barnoldswick*. A colony, consisting of an abbot, Alexander, the usual twelve brethren, and ten lay brothers, or *conversi*, was accordingly sent from *Fountains* to settle the new monastery on the 19th May 1147. The monks, however, complained of the climate of *Craven* as bitterly as did their neighbours, the monks of *Sawley*, or as the original settlers of Jervaulx Abbey complained of the climate of Fors. Moreover one suspects, if the narrative is trustworthy, that they had not much endeared themselves to their neighbours. Barnoldswick was the site of an ancient parish church, and the concourse here on Sunday was a nuisance to the monastery. Accordingly the abbot caused the church to be pulled down —even the monkish chronicler thinks somewhat in-

KIRKSTALL ABBEY

advisedly ("licet minus consulte"), and writes of his high-handed and unprecedented behaviour ("de tam insolita presumpcione"). Ultimately the matter was remitted to Rome, and there decided in favour of the monks—"Pium enim videbatur et dignum favore vt ecclesia caderet dum modo abbathia pro ea construeretur, vt minus bonum maiori cederet." Whitaker comments severely on this scandalous perversion of ancient rights. "I never think of this sentence without astonishment. The pernicious doctrine, *that ends sanctify means*, prevailed, it seems, thus early in the church; and a vile casuistry had silenced alike the voice of natural conscience and the precepts of Scripture" ("Craven," i. 77).[1] It is fair, however, to admit that the story is supported by no corroborative evidence: "it is very improbable that the account . . . is altogether correct" (VIII. T.S. X.).

The chronicle, indeed, asserts that peace was restored ("Pace igitur reddita"), but wrongs of this gross nature are not easily forgotten. Anyhow, when Abbot Alexander, five or six years later, was travelling down *Airedale*, it seems that his mind was already filled with plans for transplanting his monastery. It happened on this journey, when he came to Kirkstall, that he found there a small body of brethren living together as hermits. The leader of these, Seleth, had been directed to the spot by a voice that called upon him thrice in his sleep, bidding him go to York-

[1] In this connection it is worth noting that the Pope at this time was *possibly* Eugenius III., described as "a violent Cistercian," and one whose monkish sympathies had already led him to commit one act of precipitate injustice in the case of St William of York. (Cf. under *Fountains Abbey*.)

shire, and seek diligently in *Airedale* for a place of the name of Kirkstall. "There," continued the Voice, "thou shalt provide a habitation for those who shall be servants of my Son." "And thou," made answer Seleth, "do thou tell me, prithee, who is this Son of thine whom we are to serve." "I am Mary," replied the Voice, "and my Son is called Jesus of Nazareth, the Saviour of the World." Seleth, like Paul, was not inattentive to the heavenly admonition; he made his way to Kirkstall; lived there for many days alone on herbs and casual charity; and finally gathered round him the hermits whom he now ruled. What follows next in the longer narrative is, perhaps unconsciously, humorous. On hearing this from Seleth the abbot began to ponder in his mind on the situation of the place and on its surrounding circumstances—on the pleasantness of the valley and of the river that flowed down it; of the handiness of the neighbouring woods for those who were putting up buildings. He concluded that the spot was sufficiently agreeable, and altogether suited for the building of an abbey. "Cepit igitur leniter monere fratres de salute et profectu animarum suarum proponens eis proprie voluntatis periculum, paucitatem fratrum, discipulos sine magistro, laicos sine sacerdote, suadens eos ad maiorem perfectionem et meliorem famam religionis" (IV. T.S. 177). Then straightway he departed to Henry de Lacy, and suggested that *Barnoldswick* should be changed for Kirkstall. Kirkstall belonged, indeed, not to de Lacy, but to William Peytvin. Thanks, however, to the good offices of de Lacy, the matter was easily arranged; some of the hermits were received into the abbey, whilst others were paid for surrendering their rights; and finally the brethren descended from the inhospitable highlands

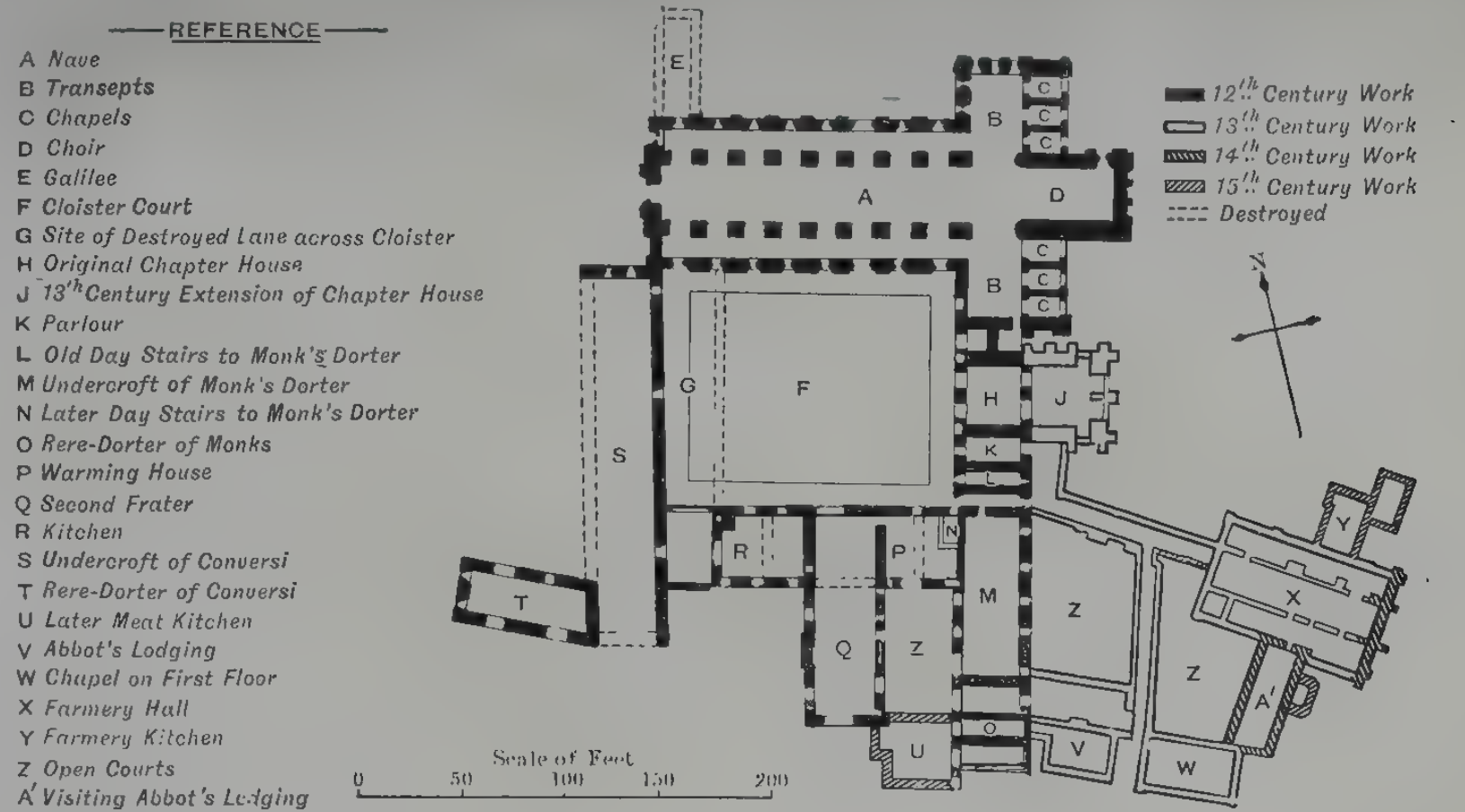
of *Craven* into the green and sheltered meadows of the valley of the *Aire*.

Kirkstall abbey is valued by Speed at £512, 13s. 4d. —it is strangely omitted in the "Valor Ecclesiasticus." The house was surrendered by the last abbot, John Ripeley, or Brown, on 22nd November 1540, by the unanimous assent and consent of the abbot and convent, "animisque deliberatis certa scientia et mero motu" (Dugd. v. 550)! One is at liberty to believe as much of this official formula as one thinks proper. Surely it is strange that the final act of the drama was postponed to so late a date—why I cannot even hazard a conjecture. Ripley received a pension of £66, 13s. 4d., which was still paid him in 1553. At this last date pensions were also being paid to fifteen monks—the highest of these was £8 (Willis, ii. 276).

The ruins of Kirkstall, as already indicated, are second only—and hardly second—in interest and completeness to those of *Fountains*. The church in particular is almost perfect, and retains very unusually its original Trans. design, with the exception of some more or less trifling alterations that were made in the 15th century. The migration of the monks from *Barnoldswick* to Kirkstall is dated slightly differently in two different parts of the *Fundacio*: in one place it is said to have taken place more than six years ("sex annis et amplius") (IV. T.S. 176) after the first establishment in *Craven*, i.e. later than 19th May 1153; in another the date is given precisely as 19th May 1152, "presedente sedi Eboracensi Archiepiscopo Rogero" (*ib.* 179). Seeing, however, that Archbishop Roger did not succeed to the see of York till 10th October 1154, the second date is clearly inconsistent. On the whole we may conclude, perhaps, that it was less likely for the chronicler to be mistaken in the name

of the reigning archbishop than to make a slight error in the exact date of the year; and the "sex annis et amplius" can at any rate be stretched so as loosely to cover the 19th May 1155, which is possibly the correct date of translation. Anyhow, it seems likely that Abbot Alexander had erected a small "basilica," as well as humble offices, before he brought down his monks from *Barnoldswick*. The church and its offices are mentioned together, and their erection is obviously one transaction (*ib.* 178): yet certainly "humilis" is not the adjective that could be applied to the stately range of building that surrounds the present cloister. Probably, therefore, it is safe to conclude that all these first structures were of wood, and were shortly afterwards removed, when the confusion of resettlement was over, to make place for more permanent buildings. These included the present church, and substantially the bulk of the present monastic buildings—few monasteries, perhaps, have undergone so little subsequent enlargement, or change, as Kirkstall. For all these erections the house was indebted to the hand of its munificent founder: "Ipse edificijs prouidendis interfuit," runs the *Fundacio* (*ib.* 180), "ipse manu sua ecclesie fundamenta iecit, ipse totam ecclesie fabricam impensis proprijs consummavit."

The plan of the church is an aisled nave, in eight bays; N. and S. transepts, without aisles, but each with three eastern chapels; a very short, rectangular chancel, without aisles; and a low central tower at the crossing. Virtually this is the plan of the original mother church at *Fountains*, save that at *Fountains* the two transeptal chapels that were next to the chancel—original chancel and chapels have since been destroyed—were greater in projection than the



PLAN OF KIRKSTALL ABBEY

others. The architecture at Kirkstall still retains signs of the earliest Cistercian severity; still there is no triforium; and still the monks restrained themselves to build only a low stone tower. The W. front, however, in general effect, is richer than the W. front of *Fountains*. The centre is occupied by an important circular-headed door-way, in five orders, but there are no W. doors to the aisles. Above this central door-way are two Trans. windows, though now filled with later Perp. tracery; and above these again, in the gable, is now a very small Perp. window, with possible traces of the former existence of a circle. The piers of the nave are composed of clustered shafts, and the arches above them are pointed. Closer examination reveals the curious fact that the bases and plans of these piers, though in general effect similar, display really astonishing variety. Thus the first two pairs from the W. are each composed of twelve shafts, but the third has not less than sixteen; the eight larger of these last being larger, and the eight smaller, smaller, than those of the other two pairs. The fourth pair, again, are made up of eight, big, circular shafts, with small rectangular shafts in between; whilst the fifth, sixth and seventh pairs have also eight large, round shafts alternately divided by rectangular shafts and very small round ones. The E. respond on the S. is largely concealed by the mass of modern masonry inserted here to hold up what remains of the tower; whilst the E. respond on the N. has been almost entirely rebuilt, in recent times, as well as the E. pier (with the exception of the base and a few bottom stones of the column). As to the bases, these of course vary in correspondence with the piers that they support. One of these bases (the fifth from the W. in the N. arcade) is worked at its

N.W. corner with a curious knot-like ornament (XLVIII. J.A.A. 26), and I am tempted to believe that the other three angles were intended to have had it, though it has never been carved—it seems to be there in the rough. This curious survival occurs again, in the N. transept, as ornament to the capitals of the shafts on the N. of the S. chapel—also again, in the chancel, on the W. impost of the piscina. Thus "knot-work" is not always pre-Conquest –it is found, again, for example, on the strange font at Alne, in the N. Riding, which Mr Romilly Allen assigns to the 12th century (cf. *North Riding*). The clerestory is very simple—a single, large, circular-headed window to each bay, shafted outside, but perfectly plain within. The aisles retain their contemporary quadripartite vaulting (though rebuilt at the E. of the N. aisle); but the wooden roof of the nave has entirely vanished. In the W. bay are two opposite doors. That on the N. is very unusual; and was approached from outside—also very unusually—by a long Galilee at right angles to the church, the foundations of which remain.[1] The walls of this are bonded into the walls of the nave, so that its erection was obviously part of the original design. The door on the S., which originally opened into the lane along the W. side of the cloister (cf. *infra*), but afterwards perhaps into the W. walk of the cloister itself, is also unusual in Cistercian arrangement, though usual in Benedictine. The Sunday procession in Cistercian houses returned to the church, not along the W. walk of the cloister, but along the *cellarium*. At *Fountains* accordingly, where the end of the *cellarium* abuts solidly on to the S.W. corner of the church—unlike

[1] Galilees also existed at *Fountains* and Byland, but in both cases along the breadth of the W. front.

Kirkstall, where the two buildings merely touch one another at their respective N.E. and S.W. angles—the S.W. door-way from the church gave access to the *cellarium*.

The two TRANSEPTS, as already indicated, are contemporary with the nave, and each has three chapels, of equal size, on the E. of it, divided from one another by solid stone walls, and roofed by a pointed, barrel vault. Each has a single E. window that has subsequently been tampered with, apparently in the 15th century; and each has one of the huge circular-headed piscinas that are supposed to be typically Cistercian (X. Y.A.J. 554), and occur again at *Fountains* and *Roche*. The N. end of the N. transept has a blocked door below, and two tiers of three, circular-headed windows above. The S. end of the S. transept is more interesting. The lower stage of this has a door towards the W. about 5 or 6 feet above the ground. This is the usual point of entrance for the stair from the monks' dorter, by which the monks descended from their sleeping place for their midnight devotions. Part of the base of the staircase remains in the church—there is a perfect example at Hexham. The next stage of this front has been formed by a transverse gallery that opened to the church by an arcade of six arches, only two of which now remain perfect. This gallery was entered from the back by a door in the middle. "A triforium passage of this kind is, I believe," says Mr Bilson (XVI. T.S. 111), "a very unusual feature in a Cistercian church of this date." Above are three equal-sized, round-headed windows; and above these again is a vesica window filled with later Perp tracery. The very short chancel is peculiarly interesting as a survival of uncommon occurrence.

It is vaulted in two bays with quadripartite vaulting, and lighted by two original windows on the N. and S. of the sanctuary. On the S. of the Sanctuary is an enormous piscina, though it apparently possesses only one basin, set well to the W. of the very large niche. To the W. of this follows a large recess for the sedilia, enclosed in a single circular-headed arch, having a shaft with a scalloped capital on each side of it, and a hood with billet ornament. To the W. again is yet a third niche, supposed by Mr Micklethwaite to have been a *ministerium*, "a feature which was seldom found in old churches, except those of some ascetic orders, as the Cistercians, the Carthusians, and the White Canons. The *ministerium* was what we should now call a credence, and was the place where the chalice was made ready. . . . That at Kirkstall is a very curious and perfect example, provided at the first building of the church. It is difficult to say how long it was used unaltered—probably for some centuries —but then the Kirkstall monks thought that it would be more convenient if separate provision were made for the standing of the crewets instead of placing them on the *ministerium* itself. Convenience required that they should be close by, and a place was made for them by cutting away the top part of the three-sided label so as to make a little shelf where it returns on the last. To get a little more room a slight sinking was made in the face of the wall, and the form of it shows very plainly what the intended use was" (X. Y.A.J. 554). The impost on the W. side of the piscina niche has curious knot-work ornament like that already mentioned. The altar-step remains across the middle of the chancel. Turning now to the CENTRAL TOWER, we find that the W. arch of the crossing rested formerly on brackets; that those to the N. and S. have shafts to the ground;

but that the arch to the E., whilst having also a single shaft to the ground on each side, has also a second bracket-arch to the E. of it—a very curious arrangement. The W. arch itself has now utterly vanished: the other three arches are pointed. Of the low Norm. tower that surmounted this crossing only the E. and S. faces remain: each of these had formerly, or appears to have had, three round-headed windows—a smaller between two larger.

It will thus be seen that the Trans. church remains substantially as it came from the hand of de Lacy—little save a roof is needed to restore it to the purposes of worship. Little harm, in fact, was done to it, save the removal of this roof, at the time of the Dissolution. In the 15th century, however, this original structure was redressed in some minor particulars—the great Perp. E. window was inserted, though its tracery has now almost entirely gone; the windows of the E. chapels, and the N. and S. windows in the sixth bay from the W. in the nave, were enlarged in the same desire to get more light, or to make a greater show of painted glass;[1] and the angles of the chancel, nave, and transepts were furnished with Perp. turrets. Finally, the low central tower was raised by the addition of a new Perp. storey, with a single huge window in each face of it. This last violation of early Cistercian rule ultimately resulted in its own undoing, for half this tower collapsed in 1779, like the tower of Whitby in 1830. As to the arrangements of the church, these will be best learnt from Mr St. John

[1] Painted glass was forbidden by the Carta Caritatis, except in the case of abbeys that already possessed it at the time of their conversion to the stricter Cistercian discipline (IX. Y.A.J. 240). That the later Cistercians used it seems proved by the discovery of fragments of coloured glass in the ruin of the chancel at *Sawley*.

Hope's plan. Traces indeed seem to remain, between the fourth pair of piers from the W. in the nave, of the *pulpitum* that divided the church of the *conversi* from the church of the monks; traces seem also to remain of the customary Cistercian longitudinal stone wall. For the rest, the writer confesses that he has hunted in vain for evidence of the various cross-screens. Possibly this evidence is underground; possibly it demands for its detection a better trained eye than his own.

A door-way at the E. of the S. aisle of the nave admits us to the E. walk of the CLOISTER. The square of this remains perfect, and is very picturesque: it is also, with some trifling alterations, all of one date, and contemporary with the church that it adjoins. Immediately to the left on entering this enclosure is a circular-headed recess in the transept wall that was probably meant for books; a little beyond this, but clear of the transept, is a narrow vaulted passage, blocked now at about 6 yards from the entrance. The inner part of this was entered from the church, and was probably used as a sacristy; the outer has occasioned much speculation, but was possibly meant for a treasury (see Mr Micklethwaite on "The Cistercian Plan," in VII. Y.A.J. at p. 246), or library (XVI. T.S. 29). Next to this succeeds the door of the CHAPTER-HOUSE, consisting of two round-headed openings, with a round-headed window on each side of it. It does not appear that these openings have ever possessed doors, or that these windows have ever been glazed. The original chapter-house was vaulted from a central, clustered pillar in four quadripartite compartments: the central pier, however, has been tampered with; and is now rudely built up, from base to capital, as a single column. In the 13th century the chapter-house

was enlarged by adding an extension to the E. of it. The addition has two grouped pointed windows on N. and S., and two groups of three small, round-headed windows on the E. Also, it is vaulted in three bays. Prior to this extension the chapter-house appears to have opened to the E. by two round-headed arches (that still remain) divided by a central clustered column. If this conclusion be correct—and the writer can scarcely credit it[1]—this original apartment must have constituted a meeting-place of singular chilliness and lack of comfort! Traces of a stone bench—mere broken bits of rubble—remain on the N. and S. of the original chamber only. Here are still three stone coffins; whilst other stone coffins, with their lids on, have strangely been built into the walls of the 13th-century addition (four into the N. wall, and two into the S.). Most have now a hole knocked through into their sides. Returning to the cloister, and resuming our former progress, we have next, on the left, the door to the PARLOUR, or AUDITORIUM. Originally this was a large circular-headed aperture, with a nook-shaft on each side of it outside. In the 15th century, however—no doubt in quest of comfort—this uncomfortably large entrance was blocked; a small depressed doorway was inserted at the bottom of it; and a small Perp. window at the top. Next to this succeeds the entrance to the original day-steps to the monks'

[1] Since writing this I see that Mr St John Hope believes that this eastern, 13th-century portion of the chapter-house is not extension, but reconstruction. He adds that "the original eastern half, if it were vaulted, which it no doubt was, must have been loftier than the western, as is evident from the ashlar walling above the eastern side of the dividing arches" (XVI. T.S. 30). This last fact, in itself, is so strangely suggestive that I have let my original passage stand uncancelled.

dorter, in exactly the same position as at *Fountains*. Inside remains a single bay of quadripartite vaulting, together with part of the vaulting, at the back of it, which carried the flight of stairs. This entrance has been blocked after the stairs were abandoned, and a door-way inserted of smaller dimensions. Lastly, on this side, comes a very plain round-headed door-way that led formerly across the N. side of the dorter sub-vault, and ultimately gave access to the farmery. To the S. of this, again, but beyond the square of the cloister, and not now usually accessible to the ordinary visitor (see below), is the DORTER SUB-VAULT itself, which is vaulted in two compartments, from a central row of monolithic Trans. columns. Three of these last are still in position, or perhaps have been replaced. Hitherto no particular purpose has been definitely assigned to this apartment. The DORMITORY itself, in the usual position, occupied the whole length of the upper floor of this side of the cloister, and of the extension to the S. of it; and is lighted on the W. by a range of small circular-headed windows, each of which is set in a circular-headed recess. Two of these, however, have been tampered with—that to the S. having been altered so as to accommodate a smaller later window; its neighbour having received Perp. tracery. The rere-dorter, or *necessarium*, of the monks was to the S. of this dormitory; and its lower part may be examined in the locked-up portion of the ruins.

We have now to turn our attention to the S. walk of the cloister, and here are met at once by a not inconsiderable difficulty. On this side all the doors are blocked — to the warming-house; to the refectory; to the kitchen. To inspect the interior of these it is necessary to visit a part of the ruins that is kept, no doubt for good reason, under lock and key; but it

would certainly be easier to grasp the relative position of these apartments could we enter them—as the monks entered them, and as they are still entered at *Fountains*—directly from the cloister itself. The door first met with is an E.E. insertion, and gave access to the later day staircase to the dorter of the monks, after the original Trans. entrance in the E. walk of the cloister had been abandoned. Subsequently it was reduced in size by the insertion of a smaller door-way. To the W. of this comes the entrance to the warming-house, or calefactorium; and beyond that, again, the commencement of the LAVATORIUM, originally an arcade of eight, lovely, trefoiled E.E. arches, of which, however, only a portion now remains (two arches to the E., and one and a half to the W.). To the W. of the lavatorium come two blocked door-ways, the first and larger of which has been brought from elsewhere, and inserted to form an entrance to the new 15th-century *misericorde* (see below); the second of which was the original mode of access to the frater, and continued to be so till the time of the Suppression (XVI. S.S. 48). These two door-ways are side by side, and roughly above them are two plain circular-headed windows. Beyond these come in order the door-way to the kitchen; a small, blocked, circular-headed window; and yet another blocked circular-headed door-way. So far the disposition of the buildings round the cloister has been virtually the same as at *Fountains*; and may, indeed, be said to have followed the normal Cistercian plan: at this point, however, there will be noticed a line of broken bonding in the masonry, which indicates that here a wall has been removed that formerly stretched across the W. side of the cloister,[1] thus enclos-

[1] The point where this wall was bonded at its other extremity into the S. wall of the church may still be easily seen.

ing a narrow lane, which, entering from outside by a large round-headed arch, ran straight across the area to the S.W. door of the church. This lane is only found in certain early Cistercian houses, and seems never to have existed at *Fountains*. "The object of this lane is obscure. It has been suggested that it was to cut off the sound of noisy trades carried on by the *conversi* in the *cellarium*, but this will not do, since the *conversi* did not use the *cellarium* as a workshop. Mr Micklethwaite suggests that it was the *claustrum conversorum* which we know to have existed at Louth Park and elsewhere" (XV. Y.A.J. 381). Anyhow, though a similar lane existed at the mother houses of Citeaux and Clairvaux, and at Beaulieu, Byland, and perhaps Whalley, in England (*ib.*), "it was soon done away with or lost sight of early, for many abbeys were certainly built without it." And even here, at Kirkstall, where it originally existed, a later age, which found no use for it, has blocked the former opening that gave access to it on the S., and has inserted instead a smaller pointed door-way.

We have next to examine the W. side of the cloister, which consisted entirely, on the ground floor, of the sub-vault (CELLARIUM) of the dormitory of the *conversi*; and on the first floor, of the dormitory itself. Of this long range of building—corresponding to the long crypt-like gallery that used to be known loosely as the "cloisters" at *Fountains*, and perhaps is still so known—there now remain only the N. end and the E. side (towards the cloister): the S. and W. sides have utterly vanished, though the foundations of the latter remain. Traces also remain sufficient to demonstrate that the sub-vault, or cellarium, was vaulted, as at *Fountains*, from a long central row of pillars. The distinction, however, between the dorters of the

conversi at Kirkstall and *Fountains* is found in their respective positions relative to the nave of the church. At *Fountains* the N. end of the dorter joins on to the S. wall of the church in such a way that the W. end of the church and the W. wall of the dorter are continuous with one another: at Kirkstall, on the contrary—and it was virtually the same at Tintern[1]—the N. end of the dorter stands clear, and to the W. of the W. end of the church, so that the two buildings touch one another only at their respective N.E. and S.W. angles. This structural variation apparently necessitated two corresponding variations in the ritual of the inmates. The Sunday procession, which in Cistercian houses ordinarily returned to the church by way of the *cellarium*, must at Kirkstall have returned, as was usual in Benedictine houses, by the W. walk of the cloister; or, if it proceeded down the *cellarium* at all, it must have quitted it, either at the door at its N.E. extremity, and so passed into the lane, or cloister, or else by a door-way at the N. end (traces of which seem still to remain), and so diagonally, across the short intervening space, to the great W. door of the church. The *conversi*, again, at Kirkstall could not have descended directly from their dormitory into the nave of the church for midnight offices, but must have entered the church by one of the two routes last described. The sub-vault also opened to the cloister-court by two other door-ways, the more southerly of which is now blocked. The other has now a good Jacobean door, dated 1152 (one of the supposed years of translation). Lastly, there was also another door-way on the same side of the sub-

[1] It is not clear whether the W. end of the *cellarium* at Tintern really came up as far as the wall of the church. If, however, it so came up, the position was then exactly as at Kirkstall.

vault (which extended, like the corresponding range of building on the other side, for some little distance to the south of the cloister) which opened into the "lane." From the S. end of the W. face of this structure the rere-dorter of the *conversi* ran westward from their dorter, in exactly the same position as at *Fountains*. This is now roofed, and comparatively perfect outside; and is used for the sale of refreshments. The E. wall of the *cellarium*, it will be noticed, is ornamented outside with a tall, blind arcade of the height of the building, formed "by the arching over of the inter spaces of the pilaster buttresses"—a feature that is said to be indicative of comparatively early date (XVI. T.S. 4). It occurs on the W. exterior wall of the N. transept at *Selby Abbey* (1097-1123). It appears again in the *cellarium* building at the Cistercian abbey of Villers l'Abbaye, in Brabant, founded in 1147.

The locked-up portion of the ruins should next be visited under the care of an attendant. This consists of the ruined set of apartments along the S. side of the cloister; the abbot's house; and the farmery. We are first conducted to the small open courtyard that was originally the continuation to the S. of the mysterious lane along the W. side of the cloister. The large blocked archway to the N. of this courtyard has been already noticed; the corresponding archway that gave access on the S. will here be seen still to be open.[1] Whatever was the original object of this space—and the size of the two archways would suggest that it was intended for the approach of carts, or, at any rate, of horses—it seems to have been used at a later period as an overflow room to the kitchen. In the W. wall,

[1] Notice, however, that the W. side of this second archway blocks up the windows of the sub-vault and dorter of the *conversi*, and so is later addition.

at any rate, is set a small, but still perfect, oven; whilst in the N.E. corner is a large circular oven that partly encroaches on the neighbouring kitchen. To the N. of the smaller oven is a hatch by which food could be passed directly into the S. part of the sub-vault of the *conversi*, which was no doubt used as their *frater*. The KITCHEN itself, to the E. of the courtyard, has four large circular-headed windows on the S., and was vaulted from two central piers ranging from S. to N. To the S. of the kitchen, in the kitchen-yard, is the so-called "kneading trough"; and to the S., again, of this is the main drain of the monastery, in its passage from the *necessarium* of the *conversi* to that of the monks. This was evidently flushed by subtracting water from the river at a point above the abbey, and returning it at a point a little below. The next building to be entered is the REFECTORY of the monks, running —as is almost invariably the rule in Cistercian houses, and in them alone—at right angles to the S. walk of the cloister, i.e. from N. to S.[1] This is now an apartment of little architectural interest, but of much to the

[1] In Mr St John Hope's plan this existing refectory is assigned to the later part of the 12th century, and an older original frater is marked as having extended from E. to W. This last, it would seem, was the ordinary position for the frater in Cistercian as well as in Benedictine houses prior to c. 1150; about that date however, for some reason still unknown, the Cistercians began to build them—or rebuild, as at Kirkstall and at Fountains after the fire (XVI. T.S. 53)—almost invariably from N. to S. Cleeve perhaps is the solitary exception, where the refectory was rebuilt in the 15th century in "the Benedictine manner, but originally followed the Cistercian rule." (See XV. Y.A.J. 361 n. 5, and XVI. T.S. 52.) At Sibton in Suffolk, founded in 1150, the refectory still stands from E. to W. ("Proceedings of the Suffolk Institute of Archæology," viii. 58).

archæologist. We have here, in fact, an instance of an early Cistercian refectory, afterwards divided, in Tudor times (XV. Y.A.J. 331, n. 1), into two separate floors, the upper of which still served for the frater—the lower for a *misericorde* for the eating of flesh. The former existence of this upper floor is still easily detectable; and both upper and lower floors have evident Perp. windows. In the middle of the *misericorde* there still remains a little bit of pavement; whilst in the W. wall is an immense open fireplace, running up to the top. In the W. wall there seem also to be traces of a 13th-century *lectorium*, but this is suggested with diffidence. East of the refectory is the CALEFACTORIUM, of which very little remains. There is still, however, some pavement and the base of a single huge fireplace on the W., with a cobbled hearth, and a door-way into the frater on each side of it. From the E. side of this warming-house a short staircase ascends, across an open intervening strip, to the later staircase from the cloister to the dormitory of the monks: is it possible that the fire was kept up all night, and that the monks were allowed to descend and warm themselves before, and after, the chilly night services? To the S. of the calefactorium is an open court, on the S. of which, again, is the building labelled "Flesh Kitchen," built no doubt for the use of the *misericorde*, when the latter was formed in the basement of the old frater. Traces remain of its fireplaces, both on W. and S.; and an oven remains to the N. Passing now by the rere-dorter of the monks (already alluded to), we come next to the ABBOT'S HOUSE, one of the most interesting structures at Kirkstall. This is, in fact, a three-storied, early 13th-century (XVI. T.S. 35) house, with a gable and vesica on its E. side. The first and second floors have a fireplace on the N.; and on the E. is a stair-

case (? in the open air, or perhaps covered with a wooden roof) that is entered a few steps up from the abbot's house, and gave access at the top to a chapel, on the left, that formed the second floor of a separate block of building.[1] According to the *Consuetudines*, the abbot was "in dormitorio jacere, in hospitio comedere," that is to say, he was to eat, and drink, and sleep with the rest of the monks, and their visitors, and to live his life, in short, in common with them. At a later period he seems to have shifted to separate apartments, though generally, perhaps, still technically in touch with the dorter. It is difficult, however, to understand how so grave a relaxation of the old Cistercian discipline can have been permitted so early at Kirkstall Abbey. We should have expected to find it later, when the monks were raising their formerly low tower, and doubtless putting painted glass into the windows of their church. At Jervaulx, however, there is also, as pointed out by Mr St John Hope (XV. Y.A.J. 336), a two-storied house, in a somewhat similar position, that also belongs to the 13th century.

From the abbot's house a passage runs directly to the INFIRMARY, which was used, it must be borne in mind, not only by those monks who were actually sick, but also by those who were now too old to endure the customary routine, and by those who had recently undergone the annual phlebotony. The infirmary, it will be remembered, is also reached directly by a passage from the S.E. corner of the cloister; and both these two passages may easily be traced, though ruined now to their bases. Of the infirmary itself, the principal feature, just as at *Fountains*, is the great

[1] This was perhaps a farmery chapel, but the abbot may also have used it (XVI. T.S. 38). Practically nothing now remains of it.

hall, divided into a nave and aisles by two arcades of three columns each. This served, apparently, both as day-room and dormitory for the temporary, or permanent, inmates; but was afterwards divided up, as times grew more indulgent, into a number of separate cubicles, traces of which remain, as well as of two or three fireplaces. On the S. side of the farmery there seem to be traces of a small block of building that ran at right angles to it in the direction of the farmery-chapel. This has the base of an oriel to the E. of it. "There is a corresponding lodging to this and of similar date attached to the infirmary hall at Fountains, and since in both cases the abbot of the house had his own separate *camera*, this at Kirkstall may have been used by the father-abbot of Fountains or his deputy, when he came to hold his annual visitation of the abbey" (XVI. T.S. 40).

The GATE-HOUSE of Kirkstall Abbey still exists on the opposite side of the road from the ruins, but is now adapted to the purposes of a private house. An imperfect view of it may be got from the road.

Kirkthorpe (2¼ m. E. of *Wakefield*) has a church of little interest, the chancel and nave arcade of which (N.) appear to have been chiselled over. Probably the whole structure is Perp. of a single period. Notice the curious, late use of cable-moulding as "necking" to the capital of the second pier from the W. in the nave arcade.[1] Notice also: (1) Fragments of old glass on S. of nave. (2) At W. end of aisle—wall-monument to Dorothy Armitage (Arthington)

[1] Cable-moulding appears to have been used from before the Conquest till the 15th century. At Stow-on-the-Wold, in Gloucestershire, it is found on a late E.E. capital in the N. arcade of the nave. It occurs again on the Tudor leaden font of Down Hatherley, in Gloucestershire.

(d. 1683). (3) Perp. font. (4) Monumental slab in porch (S.).

In the lane above the church are the two stone uprights of a former pair of stocks, together with two smaller stone uprights that seem to have held the ends of a bench on which it was intended that the prisoner should sit. These last, in the writer's experience, are unique.

KNARESBOROUGH, on the whole, is fairly entitled to rank as the second most picturesque inland town in Yorkshire. At Richmond, it is true—indisputably the superior—everything is formed on a grander scale ; its lofty castle keep ; its noble mountain river—these have no competitor in the handful of broken ruin at Knaresborough ; in the dull and meagre waters of the *Nidd*. But, setting Richmond aside, there is certainly no other inland town in the county so romantically placed as Knaresborough. The country is no doubt flat ; but the river has worn for itself a deep channel through the magnesian limestone, on the steep N. bank of which the old borough is clustered. The best near view of Knaresborough is got from the Castle grounds, looking towards the church and viaduct ; or from the railway windows on crossing the river. A good distant view is obtained from the brow of the hill on the lane that leads southward to Follifoot.

Knaresborough CHURCH is romantically situated ; and also in itself a fine building. Originally it was clearly an important Trans. church, the nave of which was probably aisleless, though the transepts apparently had aisles to the E. (or at any rate E.E. aisles were added to them very soon after their erection). The arches that divided them from the transepts remain. In the 14th century, however, these aisles

seem to have been replaced by the present Dec. chapels, of which that on the S. is probably rather the earlier. Roughly to this period must also be assigned the Reticulated E. window, supposing this to be genuine. Finally, in the Perp. period, the Trans. nave and transepts were completely swept away to make room for the present nave and aisles, the latter of which continue past the tower to the commencement of the chapels. The church has thus ceased to be cruciform—not, as often happens, e.g. at *Wakefield*, and at *Sheffield* prior to the recent alterations, by the subsequent construction of aisles of a breadth that is commensurate with the projection of the transepts, but by the ruthless demolition of these last altogether. The line of the former transept roofs, however, may still be traced against the N. and S. faces of the Trans. tower, the upper part of which has been raised, or re-cast, in Dec., or Perp., and is now surmounted by a short "extinguisher" spire of the type that is common in Hertfordshire. The height of the nave is extraordinary, and the W. end is composed of two Perp. windows—one above the other, and both above the W. door. I gather, however, from the account of this church by Sir Stephen Glynne (XIV. Y.A.J. 158) that this is mere modern reconstruction—"there is," he says, "a large west window and a door-way below it." Externally there is a niche on each side of this door-way, and adjoining an inscription on a buttress:

"Christ who died upon ye rood
Give us grace our end be good."

The present stone is not original; and even this is rapidly decaying. Notice inside: (1) Projecting piscina and plain recessed bench for sedilia. (2)

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Beautiful (?) Dec. niche in E. wall of S. chapel. (3) In same chapel—good Dec. piscina and two good Dec. sedilia. (4) In S. wall of this chapel—beautiful Dec. cinque-foiled niche. (5) In N. chapel—post-Gothic altar-tomb, with recumbent figures of man and woman. Round the top: *P[er]fectu[m] hoc opus D[omino] Hen[rico] Slyngesb[y], mil[ite], 24 Junii* 1602. *Uni trino Deo consecratum An[n]o ætat[is] suae 42 et 5 mens[is]; An[n]o Eliz[abethae], r[egi]ne* 44. *Mors vitam aufert & affert.* On the N. and S. faces of this monument are six panels, the inscriptions on which have almost entirely perished. This last is also true of the shield at the E.—at the W. there still remains a many-quartered coat of arms. Luckily the lost inscriptions are preserved by Dodsworth (Y.A.S., R.S., xxxiv. 157), from which it appears that this is the monument of Sir Henry's father and mother, Francis (d. 1600) and Maria (Percy) Slingsby (d. 1598). (6) On N. of this chapel—monument with erect statue to Sir Henry Slingsby himself (d. 1634). Most of the inscription has unfortunately perished, and the date of his death is here taken from the Slingsby pedigree in Dugdale's Visitation in 1665-6 (XXXVI. S.S. 228). (7) On S. of this chapel—monument with erect statue to Sir William Slingsby (born 1562). He was a younger brother of the Sir Henry last mentioned, but is strangely omitted in Dugdale's Visitation. I do not know the year of his death. Pennant says of this monument: "The body has a gentle and most elegant reclination. The whole is one of the best sculptures I have seen in our churches." Notwithstanding this high praise, it will perhaps be generally felt that statuary of the kind of these last two monuments is unsuited to the genius of a mediæval church. (8) But undoubtedly the most

interesting, as well as the most pathetic, of all the Slingsby monuments is the plain, black, marble slab on the floor (said to have come from St Robert's chapel) that commemorates Sir Henry Slingsby, Bart., who (as Dugdale puts it) was "beheaded upon Tower Hill, 8 Junij 1658, in the time of Oliver Cromwell's Usurpation, for his signall loyaltie to our present Soveraign King Charles ye second." The charge was one of making treasonable overtures to three officers of the Parliament, Major Waterhouse, Captain Overton, and Lieutenant George Thompson, with reference to the betrayal of Hull. After the two first had given their evidence against him, Sir Henry remarked bitterly, and not without some justice: "I see that I am trepanned by these two fellows: They have said that seriously against me, which was spoken in mirth between us: I never sought to them but they to me." (Cobbett's "State Trials," v. 881.) (9) On N. wall of N. transept—brass inscription to Thomas Richardson (d. 1683) and his wife, Anna. (10) Very curious alms-box, dated 1600, and bearing the names of the then church-wardens. (11) Octagonal font of rather coarse workmanship—undoubtedly Perp. The handsome classical font-cover is perhaps of the 18th century.

Knaresborough Castle is built on a roughly oval plateau, that is protected on three sides by natural ravines—on the W. by the deep glen of the *Nidd*, and on the N. and S. by subsidiary dells that here drop towards the river. On the E. side alone, where we approach it from the town, the ground is naturally level and required to be protected by a ditch, much of which, unfortunately, has now been obliterated. This oval space was surrounded by an *enceinte* wall that was probably built in Norm. times, but unluckily

this too has utterly gone. At a later date, however, in order to strengthen this *enceinte*, solid semicircular drums were built up against it, like buttresses, from outside: "I numberid 11 or 12 Towres," says Leland (i. 95), "in the Waul of the Castelle." Of these "towres" now only four remain perfect, together with fragments of two others. Two, towards the E., served as drums on either side of the principal entrance. The chief object of curiosity, however, is the so-called KEEP, which is supposed by Mr G. T. Clark to date from about the first quarter of the 14th cent. The remarkable feature in connection with this is the fact that the first floor was really intended to serve as a kind of gatehouse, affording, as it did, the principal means of access from one ward of the castle to the other. "As the level of the first floor is 17 ft. above that of the inner ward, and something more above that of the outer, the approaches were upon arches leading up to the gate-ways. . . . So far as I know this is the only example of a main entrance so raised and carried through the keep. . . . This keep is probably the latest example of a rectangular keep as well as a singular one of a keep with its main floor employed as a gate-house" (VI. Y.A.J. 107, 108). There was, however, also an alternative route between the two wards by passing through the small chamber that lies outside, but attached to, the keep at its S.E. angle, from which commences the cross-curtain that divides the two areas. Mr Clark does not make the relation of these two passages to one another very clear; but presumably the last was too narrow and tortuous to be exposed to direct hostile attack; it was more of the nature of a postern. The main route through the keep was guarded on the outer side by a portcullis, the groove of which is still visible in

the jamb of the door-way—the rest of the opening has been destroyed. Underneath the gate-house, at the level of the ground, is the kitchen, very curiously shaped and vaulted, and having to the E. the cook's apartment, or bed-chamber; on the W., a huge, semicircular fireplace; and on the N.W. face, a garde-robe. The entrance is from the inner ward, through a modern opening; but the original door-way, now blocked, may be seen to the right of it. This apartment (to which, together with the dungeon below, visitors as a rule are alone admitted) now serves for the purpose of a small museum: here are preserved the old town stocks; a primitive fire-engine; a very curious old (?) prison door, with a *fenestra versatilis*; some stone cannon-balls; armour that is said to have come from *Marston* Moor; carved fragments from the priory; and other miscellaneous curiosities! The dungeon is reached by a short flight of steps; is vaulted with twelve ribs from a single central pillar; and is lighted by a single small window. The masonry of the whole keep is of remarkable interest; and the big door-way in the S. face by which the gate-house above the kitchen opened towards the inner courtyard exhibits the characteristic "ball-flower." Unfortunately the E. side of this rare and very curious example of a late Edwardian keep has been almost wholly destroyed—no doubt at the time of the Parliamentary "slighting" in 1648.

Those who have examined the church and castle, should next repair to St Robert's Chapel, curiously hewn in the low, magnesian limestone cliff, on the N. bank of the *Nidd*; and hardly less interesting—if indeed at all—than the better known Hermitage on the Coquet at Warkworth. St Robert of Knares-

borough was a Yorkshireman by birth, and is thought to have died c. 1235. His miracles are commemorated in one of the splendid late 15th-century windows removed from Dale Abbey, and preserved in the neighbouring church of Morley, in Derbyshire. The chapel, though obviously much later than the time of St Robert—it is perhaps not earlier than the 16th century—was already known as St Robert's at the date of the insertion by Bishop Gibson of the additional matter into Camden's "Britannia" in 1695 (ii. 871). Leland says merely "as I cam, I saw an old Chapelle yn a Rok hewen owte of the mayne stone" (i. 96). The entrance is guarded by a rude armed figure, cut in the rock, and drawing a sword as though for its defence. Inside, at the E. end, is an altar hewen out of the limestone, and exhibiting in front a kind of arcade: the slab seems to have seals for relics. At the back of the altar is cut a large niche; and there is a piscina on either side. There is also a bench on the N. side, and a door at the W. end. In the rude Perp. window adjacent to this last are some relics of ancient glass, including a head that is said to have come from *Fountains Abbey*. On the S. side are four rude heads sculptured on the wall—not three, as is wrongly stated by Dr Gibson, who saw in them a possible symbol of the Trinity. I hardly think that the emblem that is carved in front of the altar, and twice again on the vaulted roof, is really the Tudor rose. Near St Robert's Chapel is the curious cliff-dwelling known as Fort Montague and commenced in 1770. Knaresborough was the seat of a body of Trinitarian Friars, who, according to Leland (I. 96), were instituted in this place by St Robert of Knaresborough himself. It is certain that brethren of the Holy Trinity and for the Redemption of Captives

were settled here at least as early as 1257, at which date we find the Chapel of St Robert, and the parish church of *Hampsthwaite*, given to them, along with other possessions, by Richard, King of the Romans. It is doubtful, however, whether the house as such was strictly established by the saint: it is remarkable at least that 40 acres of land "in Swinesco," which apparently formed part of the endowment of the later priory, should originally have been given by King John merely to Robert the Hermit, and subsequently confirmed to Ivo "Heremitae Sanctæ Crucis de Cnaresburg et ejus successoribus." (Dugd. vi. 1566.) Doubtless, however, it was out of this succession of hermits that the Trinitarian priory subsequently grew. Hermits, it will be remembered, preceded the two great foundations that afterwards arose at *Kirkstall* and *Nostell*.

Knoutberry Hill is the culminating summit (2203 ft.) of the long ridge of Widdale Fell, most of which belongs to the N. Riding. The view from the summit, easily reached from *Dent* Stat. in about 1½ m., is one of enormous extent, reaching on a clear day from Morecambe Bay to Roseberry Topping. The hill gets its name from the Knoutberry, or Cloudberry (*Rubus Chamæmorus*), which was noted by Camden as growing on Pendle Hill. Probably it grows also on most of the high moorland summits of the North of England—I have found it myself on the *Littondale* slopes of *Penyghent*, and on Carter Fell, in Northumberland.

LAUGHTEN-EN-LE-MORTHEN has a very fine church—though more imposing, possibly, outside than in—with a noble Perp. tower and crocketted spire that are seen from immense distances, and are certainly more striking than any others in the Riding, save those of the *town* churches of *Wakefield* and *Rotherham*.

The spire should be compared with those at Patrington (in the E. Riding) and *Brayton*, but the junction with the steeple—always something of a pit-fall with the mediæval builder—is managed here with much greater dexterity. Here, too, the intermediate octagon, by means of which the transition is effected in all three from tower to steeple, is evolved from the top of the tower itself, not merely placed crudely upon it.

The fabric of Laughton contains some remains of pre-Conquest work, among the most important in the Riding. Chief among these is the door-way in the N. wall of the N. aisle, which has been blocked to accommodate a smaller, later door. To the E. of this is a line of quoin-stones in the wall; and doubtless the whole group of surrounding masonry belongs to the primitive building. "The remarkable thing about the Saxon walls at the N.W. end of the church is that they have been built without foundation as we understand the term. The lowest stones in these walls are plainly visible from the outside of the church" (V. J.A.A. N.S. 189). Mr Baldwin Brown assigns this door-way to his third pre-Conquest period, i.e. 950-1066 (p. 340): at V. J.A.A., N.S., 197 it is suggested that, although wholly pre-Conquest, it possibly belongs to two different dates. These fragments, however, have been subsequently incorporated into a later Trans. reconstruction, consisting, apparently, of chancel and nave, with N. aisle. The chancel, though recast in the Perp. period, substantially remains of this date[1]: it exhibits clear pilaster strips outside; whilst there still remains a Trans. window

[1] The lower part of the walls of this chancel, however, as well as the W. end of the nave, are said to be also pre-Conquest work (V. J.A.A., N.S., 189).

on its N. side, together with traces of two similar blocked windows on the S. The E. end had also originally a group of three windows like those that still remain in the E. end of *Farnham*. In the 15th century, however, the middle one of these was destroyed, and the two outer ones were blocked, to make way for a huge Perp. insertion. The piers of the N. arcade (which extends eastward for a bay into the working chancel—there is no chancel arch) are also Trans.; but their four arches seem to have been rebuilt in Perp., and windows of this period have been inserted in the aisle. Finally, I think that the S. aisle was added at some time in the 15th century. Laughton is thus, on the whole, a late 12th-century church, incorporating some pre-Conquest relics, and itself recast and probably enlarged at some date in the 15th century.

Notice: (1) Large triangular-headed piscina, sometimes called Sax. (*ib.* 189), and very plain, circular-headed sedilia niche. (2) In S. wall of chancel—traces of original (?) Trans. priests' door, not far from its later successor. (3) Low Perp. stone chancel screen, with battlemented top. It is continued for some distance along the S. side of the chancel. Had I had the benefit of reading Mr Bond's beautiful book on chancel screens at the date of my visit to Laughton Church (8th October, 1906), I should possibly have recognized in this a late 15th-century survival of a very early method of enclosing the choir (see p. 3). I am bound to add, however, that in V. J.A.A., N.S., 190 this screen is described as late Norm. (4) Piscina in S. aisle. (5) At E. of this aisle—old altar-slab on floor, with full complement of five crosses. Propped upright on this is now an incised cross fleury. (6) Carved octagonal font—late Dec., or Perp. (7)

Old wood-work under tower, perhaps Perp. (8) Remarkable corbels terminating the hood moulding of the arcades on either side. (9) Fragment of "dog-tooth" built into N. interior of N. aisle. (10) Vaulted basement to tower. (11) On floor of S. aisle—old slab, with rim inscription in Latin. Much of this last is now illegible, and I cannot find it in Hunter: *Hic iacet . . . quonda*[*m*] *uxoris . . .* (12) Old slab, with inscription much obliterated " . . . she was fyrst maryed to George . . . Esquyer and wyth hym she had to chyldran and after . . ." (13) On floor of W. aisle—slab with rim inscription: *Hic iacet corpus* (?) *Johannis . . . oblet qui obiit IX die me*[*n*]*si. . . .* (14) On N. wall of Sanctuary—two kneeling figures, on brackets, of a man and woman. Hunter, who conjectures that this monument commemorates Ralph and Margaret Hatfield, thought that the arms and inscription had disappeared (I. 286): to me it seemed that the tablet had never received an inscription, and that the two blank shields had never been carved.

Lead (3 m. W. of *Church Fenton*). Here is a small, dilapidated Dec. chapel in which service is still held twice a year. This was formerly a private place of worship to the Tyas (or Teutonicus) family, who lived in a house close by. Inside it is a mere room, with rough old benches, and an ancient, rude font; but there are one or two objects of interest. Chief among these are four grave slabs of the Tyas family that lie in front of the Communion Table. The inscriptions are not very easy to read (cf. J.A.A., N.S., ii. 138); but three of them exhibit the arms of Tyas. One of these, however, "shows the shield with the variation that the mallets are dexterways in bend." Notice also: (1) Inscription painted inside the door, and

recording the restoration of the chapel in 1784. (2) Rudely carved texts on boards on the wall. (3) Calvary of incised cross in pavement of door-way. (4) Head of incised cross, with two chalices, forming one of the steps of the pulpit. (5) Altar-stone, with five crosses, in the pavement.

Leathley (1¾ m. N.W. of Poole) is a picturesque village on the *Washburn*, not far above the point where it flows into the *Wharfe*. Just outside the churchyard gate may still be seen the ancient stocks. Leathley church has a very early W. tower in two stages, the upper one of which is much the shorter. There is no tower arch, but a door on a higher level than the floor of the nave, and a window above. The N. and S. arcades are perhaps Perp., and their capitals exhibit the Sacred Monogram, the Percy crescent and locket, the (?) Tudor rose, a tau cross, two concentric annulets, and other less intelligible devices. There are also small Perp. chapels on either side of the chancel. Notice: (1) Piscina under crocketted canopy. (2) Plain early type Norm. chancel arch. This is, no doubt, an early Norm. church, enlarged at a subsequent period.

LEDSHAM (2 m. S. of Micklefield) has a church that is certainly largely pre-Conquest, i.e. the lower part of the W. tower, the nave, and the chancel arch. The walls of the tower are relatively thin; and there are neither buttresses, set-offs, nor "strings." There is no W. door, but a door-way on the S., though pushed very much to one side (the W.). The imposts of this exhibit "knot-work," but these and the hood (which goes down to the ground) are unhappily mere modern restoration. The tower arch is plain; but the jambs are not built of single stones. The same is probably true of the arch, but this is partly hidden by plaster.

PRE-CONQUEST DOORWAY, LEDSHAM

On the W. face of the tower is a restored, splayed, circular-headed window; and there are two other short, circular-headed openings on the S., one above the other, but both pushed well to the W. On the S. side of the nave are three blocked, circular-headed windows, the middle one of which (above the existing door-way) is lower and narrower than its two companions, which are set rather high up in the wall. On the N. of the nave remain traces of four similar windows, also at some height from the ground. I am not sure whether these last, or some of them, narrow slightly towards their tops; certainly that would appear to be true of the opening above the tower arch. The chancel arch itself—but not its jambs—is built of single stones; and the imposts exhibit carving of which some at least is old. It will thus be seen that the pre-Conquest work at Ledsham, in interest and bulk, is worthy to be ranked with that at *Kirk Hammerton* and *Bardsey*. The top of the tower is later; the belfry story (built of Tadcaster stone, whereas the pre-Conquest work is sandstone) being Norm., and the parapet and short stone spire 15th century. The chancel is 13th century, with lancets on its S., one of which—in the normal position for a "low-side" window—is prolonged towards the ground about 3 ft. lower than its neighbours. In the 14th century the church was enlarged by the addition of a chapel on the N. of the chancel: in the 15th century an aisle was added on the N. of the nave, from which it is divided by an arcade of three arches, the two pillars of which have double capitals. At about the same period two Perp. windows were inserted on the S. of the nave. Notice the priests' door; the shouldered, 13th-century piscina with projecting bowl; and the large shouldered "squint" to the N. of the chancel arch. Notice

also: (1) Brass inscription, with arms, on the chancel floor, to Mrs Jane Foljambe, of Steeton (d. 1658). (2) Carved stone—possibly Sax.—built into the interior of the N. wall of the aisle. (3) Some remains of old wood-work, with linen pattern and carving (possibly Tudor), worked into the present commonplace pews. (4) Fragments of old glass on S. of nave. (5) Old coats of arms (? 17th century) on S. of the chancel. (6) Two, or three, stones of enormous size in the pre-Conquest part of the structure. (7) Old font outside, to the S. of the tower.

In the N. chapel are some interesting monuments. (1) Lady Elizabeth Hastings (d. 1739), founder of numerous scholarships at Queen's College, Oxford. Lady "Betty" is shown in the centre of this monument in a semi-recumbent position; on either side of her stand two sisters—Lady Frances (d. 1750) and Lady Anne (d. 1755). It was of her that Steele wrote the famous sentence in the *Tatler*: "To love her is a liberal education." (2) Lady Bolles (d. 1662). She is represented in her winding-sheet. There is also a table of instructions by Lady Elizabeth to the parish minister. "Excellent advice no doubt," says Whitaker, "and such as a conscientious incumbent will always endeavour to follow without such a memento; but it savours of a species of lay episcopacy, to which 'devout and honourable women' are apt to addict themselves."

LEEDS must be accepted as a place of some importance, having reference to its size and population—nearly half a million people cannot lightly be dismissed as though actually non-existent. Otherwise the city, though the seat of a Lord Mayor, of a recent University, of a Roman Catholic bishop, possesses less attraction for the readers of this book than

hundreds of country villages that boast an ancient church. Leeds, moreover, exhibits neither dignity nor beauty to atone for this initial lack of interest. It is questionable indeed whether any other city—except, perhaps, *Sheffield*—displays to the railway traveller such a scene of smoky hideousness as is offered to those who, descending from the *Bramhope* tunnel, and having left only a few minutes behind them the green and open valley of the *Wharfe*, look out towards the E., along the filthy river *Aire*, from the summit of the viaduct that crosses the *Kirkstall* road.

Leeds, however, possesses one or two objects of archæological interest to those who have patience to seek them amongst so much noise and dirt! The old parish church in Kirkgate was unhappily pulled down c. 1838. Its modern successor (*open*) is sham Perp., and is darkened by a stupendous display of bad modern glass. (1) On S. side of chancel: pre-Conquest, very fine, restored cross—on the whole, perhaps, the most interesting in Yorkshire—that was discovered in pulling down the belfry and clerestory windows of the former church. The old part measures about 8 ft. 3 in. in height; the wheel-cross now on the top did not in all probability originally belong to it; and parts of the existing sculptures are conjectural restoration. The meaning of these sculptures are thus explained by the present Bishop of Bristol (XLI. J.A.A. 131). One of the two principal faces has probably had our Lord at the top (now lost); St Mark half-way down; and a representation of the saga of Sigurd Fafnesbane at the bottom. Sigurd is shown with the sword in his right hand with which he has slain the serpent Fafner (shown dead, and knotted, beneath the sword); whilst a bird on his

left shoulder is whispering in his ear the premeditated treachery of his comrade. Something very like this is said to occur in the same position on the splendid pre-Conquest cross at Bewcastle, in Cumberland. The other chief face has St John at the top (almost all lost); St Luke and St Matthew in order beneath him; and at the bottom the Saga of Völund (Weyland Smith), the smith who surprised the Swan-maiden when she had laid aside her wings, and carried her off and married her. Völund is shown holding the Swan-maiden above his head, whilst her wings are hanging on either side of him. In the sinister bottom corner are shown the implements of his trade. "No such scene as this is known to be represented anywhere else." The evangelists on the cross "are shown, I believe, as men . . . but with the claws or hoofs of the symbol, instead of human feet or hands." (2) In S. aisle of chancel—recumbent effigy of a cross-legged knight (but the legs are broken off), bearing the shield of (?) Manston. (3) Near this—a kind of table-tomb to Ashbournham Hardwicke (d. 1690):

"Hardwicke thy name, not hard thy fate," etc.

(4) On S. wall of S. chancel aisle—brasses torn from their indents. (*a*) Chalice brass (one of four in Yorkshire),[1] with inscription to *Dominus Thomas Clarell* vicar (d. 1469). The matrix is now on the floor in front of the Communion rails. (*b*) Small figure of John Langton (d. 1459), and Eufemia, his wife. The matrix is now in the centre of the chancel floor. (*c*) Inscription, now almost impossible to read. Probably it commemorates another John Langton (d. 1467), and Agnes, his wife (XV. Y.A.J. 32). The

[1] The other three are at *Ripley*, Bishop Burton (in the E. Riding), and St Michael's, Spurriergate, York.

brass of the wife seems still to lie on the chancel floor, though half hidden by a pew. Of the brass of the man I have no note; fragments, however, still remained c. 1900 (*Ib*).

In the parish church are also preserved a number of 17th-century brass inscriptions. To catalogue these here is impossible, but three should be remarked in particular: (i.) In N. chapel—William Massie (d. 1699), Mayor of Leeds; his wife, Mary (afterwards Craven) (d. 1709); and a number of children. Notice at the top the quaint figures of these last; (ii) Henry Atkinson (d. 1683), *Ecclesiae Anglicanae devotissimus piis fanaticorum fraudibus insensissimus*; (iii) Susanna Dunwell (d. 1699)—this again is more striking than the majority.

Far more interesting than the parish church is the church of St John (*open*), towards the head of Briggate. This was erected by John Harrison, a native of Leeds, in 1631-4—that is, only a few years before the outbreak of the Great Rebellion. Whitaker, indeed, can see nothing in this structure save what is worthy of contempt—it "has all the gloom and all the obstructions of an ancient church without one vestige of its dignity and grace" (Loid., i. 62). As a matter of fact, however, St John's is a singularly interesting example—though far less pure, of course, in its architecture than Wadham College Chapel—of the last, faint flickering of the Gothic spirit; it is interesting, also, as affording us, in its sumptuous fittings, a good example of the Laudian revival. Whitaker, moreover, is wrong in his confident assertion that 'in defiance of all authority and example it consists of two aisles, with a single row of columns up the midst": as a matter of fact the singular 14th-century church of Caythorpe, in Lincolnshire, is similarly

divided in the middle;[1] as are also, if the writer recollect rightly, many of the granite built churches of Guernsey. At Leeds the arcade consists of seven arches, and continues through the whole length of the church—there is no chancel arch. The bases, neckings, and octagonal abaci, and possibly the shafts, might perhaps pass for late Perp.; but the carving of the capitals is distinctly Renaissance. The W. pier and the two responds are octagonal (and semi-octagonal); but the rest of the columns, though octagonal in a sense, exhibit a very curious section—almost like four broad fillets set on a circular shaft. The N. and S. windows may be styled Perp., though I gather that their cusping is modern innovation; the tower, however, is apparently later restoration, as are also some of the E. and W. windows.[2] The glory of the building, however, is its fittings—a grander collection of 17th-century church furniture it would not perhaps be possible to find anywhere else in the country. Chief amongst this is the magnificent Carolean chancel screen that runs right across the church through the middle of the second arch from the E. This has two modern inscriptions on the face towards the nave: on the N., *Sic Deus dilexit mundum* on the S., *Fac cum sanctis munerari*.[3] Above, and

[1] At Caythorpe the central arcade of two and a hal arches curiously terminates towards the E. in a half arcl that rests against the wall high above the much lowe chancel arch. There is no W. door, but two W. window —one for each division of the church. Perhaps a still close parallel for St John's is afforded by the much later churcl of Burton-in-Wirral (1721), which, whilst preserving mucl less of the mediæval tradition, is similarly divided int two equal naves.

[2] In the *Leeds* Museum is a water-colour drawing of th interior of this church showing one of the original windows

[3] An alternative reading in the "Te Deum" fc "numerari" is here inserted intentionally.

forming part of the screen, are, as it were, two wooden chancel arches. Whitaker calls this gorgeous piece of carpentry "a kind of clumsy screen, consisting of degraded terms"! Notice, also, the noble pulpit, with a sounding board, placed on the N. of the nave. It seems also to retain a stand for an hour glass. Lastly, the whole interior is filled with a vast assemblage of grand Carolean pews. Some minor details should also be noted—the Royal Arms of Charles I., dated 1620, and now placed at the W. end of the nave; the Prince of Wales' feathers, at W. of S. nave; the alms-box near the door; and the cover to the font—the font itself is unfortunately modern, though luckily not sham Gothic, and so out of harmony with the interior of the church. Luckily, too, the modern glass is well adapted to the style of the building. The curious open roofs are of square plaster panels, worked in Renaissance devices of birds and flowers—among the latter should be noticed the Saville owl that appears in the city arms. The beams are supported by curious corbels consisting of little figures. Altogether the general effect of the interior of the church is one of remarkable richness; though its gothic is impure, it still bears important witness to an architecture which, however degraded, was still, in a sense, a living art; and it is scarcely credible, and not at all creditable, that it was actually possible, not many years ago, gravely to propose to pull the church down. That fate, at least, is now impossible.[1]

[1] The churches most naturally compared with St John's, as examples of the survival of Gothic tradition, are St Catherine Cree (c. 1628) in London, and Berwick-on-Tweed (1648-52). Other instances are collected by Mr A. Blomfield in his "Short History of Renaissance

Letwell (4 m. N. of Shireoaks) church has been rebuilt with the exception of the Perp. W. tower.

Linton-in-Craven church (1 m. S.E. of Grassington) is pleasantly placed on the banks of the beautiful *Wharfe*, which at this point is broken by a cataract. The core of the building is apparently Trans., to which period belong the plain, pointed chancel arch, and the two E. arches of the N. arcade. The building was subsequently enlarged and recast in the 14th century. Notice: (1) Interesting W. bell turret. (2) Curious shouldered Dec. windows in N. and S. aisles (those on the N. have remarkable heads). (3) Piscina in S. chapel. (4) Crosshead on sill of E. window of this chapel. (5) Underneath, against the wall, is propped a huge slab—probably an altar-stone—but I have not any note of the existence of crosses. (6) On S. of S. aisle—two cinque-foiled niches. (7) On N. of N. aisle—ogee-headed niche. (8) Rather late Dec. W. window. (9) Fine circular Norm. font. (10) Three 17th-century brass plates.

Littondale is the valley of the Skirfare, which rises on the eastern slopes of *Penyghent*, and flows into the *Wharfe* immediately above *Kilnsey*. This is the chief mountain valley that branches out of *Wharfedale*, and resembles Langstrothdale in its general features. It and Wensleydale are the only dales in Yorkshire that derive their names from one of their villages. The name, however, in this case would appear to be

Architecture in England," pp. 98-108. More than one old church in Cheshire might be added to the list, e.g. Harthill (known from an inscription to have been built in 1609), the chancel of Great Barrow (1671) and Weaverham. The last is of particular importance as far more pure than Leeds.

comparatively modern—formerly it was Amerdale, as preserved in the "White Doe of Rylstone:"

"In the deep fork of Amerdale."

The important place of the valley, however, is, not Litton, but *Arncliffe.*

Long Preston is not unworthy of its name, for it straggles for a considerable distance along the high road from *Skipton* to *Settle.* The bulk of the church (*open*), towards the S. end of the village, is Dec., but the chancel has been rebuilt. The nave, however, retained its gallery and whitewash at the date of the writer's first visit (20th April 1905). Notice: (1) In modern wall-recess, on S. of Sanctuary—remarkable slab, with inscription and heraldry: *Orate p[ro] a[n]i[m]ab[u]s Laur[entii] Ham[er]t[on], Arm[i]g[er]i, Isabelle, ux[oris] e[ius], Ric[ardi] fil[ii] e[ius] Milit[is], Elisab[e]t[h], ux[oris] e[ius]. P[ar]ent[um] (?) cmir, om[n]i[um] b[e]n[e]fact[orum] isti[us] capell[e] sive ca[n]tar[ie] q[ue] fu[n]dat[a] e[ra]t p[er] p[rae]dict (?) lek (?) Richardum A[nn]o Do[mini], MCCCCXLV.* This is indeed a masterpiece of contraction; and the writer had no time—he is ashamed to add, no patience—to decipher these difficult hieroglyphics for himself. It is printed above from the engraving in the 1878 edition of Whitaker's "Craven"; but completely agrees with none of the transcripts printed by Whitaker (i. 146), Dodsworth (Y.A.S., R.S., xxxiv. 38), or Sir Stephen Glynne (XIV. Y.A.J. 173, n. 22). Nor indeed have we yet exhausted the potentialities of this curious monument, for the engraving in Whitaker shows, in addition, not merely six "credo"s (some of them strangely upside down), and *credo vita ecm,* but also four other words which the editor does not attempt to interpret. The heraldry is interesting

and intelligible: in the centre (i.) Hamerton quarterly with Knoll[1] quarterly with Arches; at the corners, Hamerton impaling respectively (ii.) Tempest; (iii.) Assheton; (iv.) (?) Plumpton; and (v.) Radcliffe.[2] The meaning of these shields is elucidated by the alliances of the Hamertons as set forth by their pedigree in Whitaker (i. 150). (2) On floor, on N. of sanctuary —incised slab, with cross and shears. (3) In W. window of vestry (in N. aisle)—five fragments of old glass (among them a head of the Virgin); chevronelly, or and gules; chequy or and azure (? Warren); Percy (the lion and lucies, but not the fusils). (4) Very rude, disused, circular font. (5) Good Jacobean pulpit.

Lotherton (2½ m. N. of Micklefield) has a small, dilapidated Norm. chapel, almost in the shadow of Lotherton Hall. The writer has not been inside. This is a chapelry in the parish of *Sherburn*, but the use of the church is abandoned.

Loversal (3 m. S. of *Doncaster*) church is small, and of little architectural interest (the nave is stated to have been rebuilt in 1855). On the S. of the chancel, however, is a very late Perp. chapel that was built by the Wyrrals, probably in the reign of Henry VIII. Over the W. door of this, outside, is: *Ioh[ann]is Wirrall pater Hugonis Wirrall*, and a fleur-de-lys

[1] So Whitaker and Papworth. Burke, however, in his "General Armory" gives Elias de Knoll as gules a chevron between three roses argent. Here it is argent a bend cotised sable.

[2] According to Whitaker, Radcliffe of Longfield and Todmorden. This, I think, is undoubtedly intended; but, according to Burke and Papworth, this branch of the family differenced their arms with a fleur-de-lys, whilst the mullet that is here shown distinguished the Radcliffes of Durham, Oxford, Warwick, and Chester.

impaling the arms of Wyrall; on the S. exterior is the same achievement and the legend (*?*) *John Wirrall.* (1) Inside, on the S. side of this chapel, is a late Gothic tomb, which, Hunter conjectures (i. 63), is evidently that of the founder.[1] (2) On same side of chapel—tomb with a recumbent figure in a gown. The shield has the arms of Ripers, or Middleton. (3) Small niche at W. of chapel. (4) On chapel floor—brass inscription to Thomas Tofield (d. 1692), and Jane, his wife (d. 1693). Most of this inscription is hidden by the organ, but the gaps are supplied by Hunter. (5) At E. of chapel—four old stalls, two with misereres. (6) Old oak seat on N. of chancel. (7) On chancel floor—slab, with rim-inscription: *Hic iacet D[omi]n[us]* ——[2] *Wylson quo[n]da[m] capellanus istius ecclesie Anno D[omi]no* (Sic) *M°CCCCC°XIII° obitus illius. Cui[us] a[n]i[m]e Deus p[ro]p[ici]etur IIII die Apri* (perished or hidden. Certainly not as in Hunter). (8) Cup font, probably Norm. (9) On S. of churchyard—old altar-tomb, having on the top a cross-fleury and sword; round the sides, early 14th-century arcading. This should be compared with the better known, out-of-door altar-tomb to Lord Dacre at *Saxton.* Apparently there is not a third such in Yorkshire, and possibly few in England.[3] (10) To

[1] Very faintly incised on one of the shields in quatrefoils along the N. side of this monument is a saltire impaling a chevron. The rest of the shields seem plain; and even this solitary achievement is less actually carved than indicated, as it were, for future carving.

[2] The first four words are partially hidden by an immovable pew, and the *Dominus* is guesswork.

[3] There is a mediæval altar-tomb (perhaps 15th century) on the S. of the churchyard at Buckland, in Gloucestershire. In the last edition of Murray's *Lincolnshire* (1903) it is stated that there exists "in the churchyard" of

E. of this—remains of semi-effigial slab of a child. The upper part of the tower is Perp., but of different stone from the lower part, which, to judge from the W. window, is Dec.

The *Lune* belongs to Yorkshire only as a beautiful border stream, from a point near Low Gill to a point near *Sedbergh*. Above the first of these two points it belongs exclusively to Westmorland; below the second, exclusively to Westmorland, or Lancashire. To Yorkshire, however, appertains the lovely group of valleys—*Garsdale*, *Dent*, Kingsdale, *Chapel-le-Dale*, and the valley of the Rawthay—that furnishes all its principal feeders, with the solitary exceptions of the Borrow Beck and the *Wenning*, the last of which also rises in Yorkshire, though watering no marked and definite valley.

MALHAM COVE is an abrupt wall of solid limestone rock, nearly 300 ft. high, flung in a slight curve across the glen that forms the upper valley of the *Aire*, and forming its majestic termination. At the foot of this huge precipice, welling up in volume from the exact base of the crag, but issuing from no yawning, or even visible, cavity, is what is generally considered the source of this ill-destined stream—certainly a fountain unrivalled in its grandeur by any other river in the kingdom, though perhaps there is something like it in the Jura. "I have never seen the source of the Orbe," writes Ruskin ("Praeterita," i. 295), "but would commend to the reader's notice the frequent beauty of these great springs in literally *rising* at the base of cliffs, instead of falling, as one

Torksey "a remarkable tomb with recumbent effigy of Margaret de Multon, superior of *Foss nunnery*" (p. 195). In the last days of December 1908, I sought for this effigy in vain!

MALHAM COVE

would have imagined likely, out of clefts in the front of them."

Malham Cove, like the Cirque of Gavarnie—which it otherwise resembles, though, of course, on smaller scale—is visible from long distances down the dale, first coming into sight on the lane from Bell Busk, soon after quitting the village of Airton (a distance in a bee-line of about 3 m.). It is only, however, on advancing to the immediate foot of the rock itself —roughly perhaps a mile beyond Malham—that one grasps its really almost stupendous size: it is strange to pick one's way, without looking up, among the boulders that lie along the bank for the last hundred yards or so of the stream; to find oneself debarred from further progress by a sudden wall of crag; and to look up unexpectingly at this enormous line of precipice that towers abruptly above one's head to a height as great as the summit of the spire of Chichester Cathedral. If this proceeding be thought somewhat childish—like the old "Surprise View" at Fountains Abbey—at least let the visitor on no account neglect to journey to the actual foot of the cliff. Even at a distance of a hundred yards he will fail perhaps to grasp something of its really vast proportions.

Malham Cove was among the first curiosities in Yorkshire that arrested the 18th-century traveller. Bishop Pococke, indeed, came to Malham as early as 1750. Gray was here in 1769, but reserved his chief enthusiasm for its neighbour, *Gordale Scar*. The Hon. Mrs Murray visited the valley c. 1799: the people at Malham were "the most stupid I ever met with, I could procure *no* information" (p. 31). I cannot find that Wordsworth ever came to Malham Cove, though he honoured it with a mediocre poem. It is evident, however, from the title of the three

sonnets of which this and "Gordale" form the last two, that all "were suggested by Mr W. Westall's views of the caves, etc., in Yorkshire."

The water that wells up at the foot of Malham Cove has probably come by subterranean passages from *Malham Tarn* on the hills above. It is even put on record that in times of heavy flood the stream has choked its underground conduit-pipes, and poured in a superb and copious cataract over the face of the cliff itself. "In hard rains," writes Mrs Murray, c. 1799, "a cataract tumbles from the top to the bottom" (p. 31). I do not know when this grand phenomenon last occurred: in Howson's "Guide to Craven," published in 1850, it is said to have happened "twice within the last forty years" (p. 38). In Bank's "Walks in Yorkshire" is mentioned a villainous suggestion that by stopping up the clefts the waterfall might be made permanent. It ought to be sufficient retort that one would not care to know, in contemplating this grand spectacle, that "There is an art which," in its making,

". . . shares
With great creating nature."

It will anyhow be sufficient to point out that the volume of water, at all ordinary seasons, would be utterly disproportionate to the noble background. At the worst we should have merely a dirty trickle in a mossy line down the face of the cliff—at the best a kind of sublimated "Dropping Well" of *Knaresborough*.

Malham Tarn.—The generic name of this sheet of water is not inappropriate, for it is really more of a tarn than a lake, though possibly the biggest tarn in England. Semmerwater, on the contrary, in the

N. Riding, is really a lake, lying in a definite valley, and surrounded by definite mountains; filled by a number of definite feeders; and issuing in a definite river. Malham Tarn, however, is a mere upland sheet of water—it is more than 1000 ft. above sea-level—lying in a very slight depression on a tableland, and fed only by insignificant rivulets that issue in a stream that is soon lost among "swallows." Of course it is not without beauty; but the curiosity of the thing is its principal attraction, and the paucity of lakes of all kinds in Yorkshire.

Maltby (7 m. E. of *Rotherham*) church (*open*) has been rebuilt, with the exception of the W. tower, which contains a great deal of "herring-bone" work, and is probably early Norm. It is surmounted by a short, stone spire. Notice: (1) In S. chapel—brass inscriptions to (i) William Fretwell (d. 1700); (ii) John Fretwell (d. 1725). (2) Plain cup font. Opposite the Swan Inn is an old cross picturesquely covered with ivy.

MARKENFIELD HALL (2 m. N.N.E. of Wormald Green) is an admirable example of an early 14th cent. manor-house. The buildings—not all ancient—are grouped round a yard, which is entered from the S. by a gateway and a bridge across what remains of the moat. Many of these, however, have been stables, or cottages for dependants; and the mansion-house proper is a taller, L-shaped structure at the N.E. corner. The chapel, on the first floor, has a fine, three-light Geometrical E. window; an aumbrey in the E. wall; and a double piscina smothered in whitewash, but bearing the Markenfield arms. The hall, also on the first floor, has two very good two-light Geometrical windows, with transoms, on each side. The cross-beams of the roof alone are old. It is curious to contrast this

early 14th cent. building—which has hardly any defensive features—with the later 14th cent. work, which is strongly defensive, at *Knaresborough* and *Harewood*. The Markenfields obtained licence to crenellate here in 1310; but the property was forfeited for the share that the family bore in the ruinous Rising of the North (1569).

Marr (4 m. W. of *Doncaster*). The core of the little church is possibly Norm.—there is "herring-bone" masonry on the N. of the nave, and traces of a blocked, Norm. window on the S. of the chancel. The small W. tower (surmounted by a spire) was apparently raised in the 14th century inside the walls of this original structure, but built of rather smaller section—it accordingly opens, very curiously, to N. and S. into shallow recesses by two bracket arches. The S. aisle and S. porch (slabbed and ribbed) are perhaps Perp.—the former with a column and two responds of very curious section. (1) Trefoiled piscina. (2) On floor on N. of sanctuary—slab, with brass figures of a man, his wife (in Tudor head-dress), two sons and four daughters, a coat of arms, and inscription to John Lewis (d. 1589) and Mary (Reresby), his wife (XI. Y.A.J. 86). (3) On chancel floor—fragment of head of a cross fleury, which seems once to have had some interesting emblems (one like a barrel; one perhaps a carpenter's square). (4) Rude pulpit, probably of local carving. This exhibits on a fesse dancetté three fleurs-de-lys and a bird above with the "slip of a tree" in its mouth (unless it be another fleur-de-lys) and the initials C. B. These last stand for Christopher Barker, who, according to Dodsworth (Y.A.S., R.S., xxxiv. 113), "made the best pewes in the church, paved the allyes, and builded the pulpitt." He was born at Marr, "in the vicaridge house," in

(?) 1529; was "Queen's printer" to Elizabeth; and died in 1599 (D.N.B.). (5) Piscina in S. aisle. (6) Fragments of old glass in S. aisle. (7) Traces of wall-painting on E. arch of nave-arcade, and on E. jamb and lintel of E. window on S. of S. aisle. (8) Interesting font, perhaps Perp. (9) Fragments of old chancel-screen. (10) Much decayed cross on S. of churchyard.

Marston, Long, has a late Norm. church (*open*) of some interest, consisting of chancel, nave, and N. aisle. Most of the windows are late Dec., or Perp., insertions; but there remains a contemporary window on the S. of the nave, and a second on the N. of the chancel. The nave arcade is good, with three arches. To this core has been subsequently added a tower and N. chapel—late Perp., or possibly even Tudor. There is also, however, to the E. of this chapel a small, earlier, Perp. vestry. There is no chancel arch. Notice: (1) Plain octagonal font—probably Perp. (2) Under tower—monument to Jacobus Thwaites (d. 1602). (3) At W. of nave—wall-monument to Elias Micklethwait (d. 1681), his wife, Margaret, and his father, Mark (d. 1648). Elias was rector; as apparently was also his father before him. (4) Good, well preserved, Trans. S. door-way, with two nook shafts, reminding one of the similar door-way at the neighbouring church of *Askham Richard*. Outside, to the E., are traces of a stoup. (5) Good Curvilinear E. window.

It is strange that this simple village church should contain no memorials of the terrible battle that was fought, in its near neighbourhood, at Marston Moor. The sites of this and Towton are profoundly rural; and it is difficult for those who travel through these two neighbourhoods on a pleasant summer afternoon

to realize that these quiet fields have ever been the scene of civil carnage :—

> " They pass and smile, the children of the sword—
> No more the sword they wield ;
> And O, how deep the corn
> Along the battlefield ! "

Marton-in-Craven (1½ m. N.W. of Elslack). The core of the church is Trans. (cf. Whitaker, i. 94), including the base of the low, sturdy tower ; but a S. aisle seems to have been added, and some other alterations made, perhaps late in the Perp. period. The tower-arch is of the plain early Norm. type—chancel-arch there is none. Hidden away in the base of the tower is a plain Trans. font.

Marton-cum-Grafton (3½ m. S.S.E. of *Boroughbridge*) has a modern church on a modern site, which incorporates some fragments of the old, e.g. portions of the chancel windows, Norm. N. door-way of the nave, and parts of the rich Norm. door-way, on the S. of the chancel, that now gives access to the little vestry. The writer is told that the stones of the latter were picked out of the walls of the old church, at the time of its demolition. Notice : (1) Cross fleury in vestry, with chalice and paten. (2) 17th-century alms dishes : 1678 *R.H.*

Melton, High (3½ m. N.E. of *Mexborough*) has a small Trans. church (nave, S. aisle, and chancel), with a Perp. S. chapel and tower. The chancel arch belongs to the plainest type of Norm., but is unusually large of its kind. The E. part of the S. chapel is enclosed by beautiful old screens—probably Perp. This was perhaps the site of the chantry of Our Lady, founded anew by John Melton, chaplain, in 1400 (XCI. S.S. 160 n). It retains its piscina. Notice :

(1) Built into S. interior of aisle—cross-head, and fragment of a second (possibly Sax.). (2) Dec. glass in W. window of aisle. This has a Virgin and Child, and a bishop; but the ascription below to Arch. Melton (d. 1340) seems later, and is perhaps of doubtful authenticity. Hunter records that "the late Dean Fountayne introduced into this Church much painted glass, partly executed by Pecket of York, and partly collected by him from old ecclesiastical edifices in that city" (i. 369). Notice the lions and squirrels in the border: the latter occur at *Dewsbury* and *Aldborough*. (3) Very remarkable plain cup-font—possibly Trans. (4) Stoup inside blocked N. door. (5) Fragments of crosses built into interior of porch (S.). There is also one on the S. of the chapel.

The name of this place has undergone many mutations: in Hunter it appears as Melton-on-the-Hill; in 1391 as Melton by Wath (C.P.R. *sub anno*, 463).

METHLEY church (*open*) is chiefly of interest for the sake of its monuments—one of the finest collections in the Riding—and its fragments of ancient glass. The nave and aisle (S.) have Dec. (mostly reticulated) windows; but traces of an earlier window remain on the N. of the nave. The W. tower is Perp. (with a corbelled-out parapet), and is surmounted by a stone spire. Most of the chancel has been rebuilt, save the tomb niche on the S. and the interesting chancel-arch (which springs from corbel heads). Notice the fine old roof to the nave, which is supported on angel corbels bearing shields that exhibit the instruments of the Passion. Notice, also, the piscina at the E. of the aisle; the rather plain font (apparently Dec.); and the mutilated carving that is built into the wall to the S. of the chancel-arch, on the side towards the nave. This is apparently the statue identified by

Whitaker as that of St Oswald, which was formerly over the S. door (Loid. i. 273). The church is dedicated to this saint.

The Waterton chapel, on the S. of the chancel, was built in pursuance of the bequest for that purpose contained in the will of Robert Waterton (c. 1424): ". . . corpus meum sepeliend[um] in ecclesia parochiali de Methley. Et fabricae ecclesiae p[rae]dict[ae] de Methley and ad de novo faciend[am] ibidem quandam capellam exparte australi ecclesiae praedictae ad longitudinem cancelli ibidem lego ducentas libras (Loid. i. 269).[1] (1) On the N. of this chapel, in the founder's place of honour, is the altar-tomb of Robert Waterton and of his wife, Cecilia (Fleming). On the top of this monument are two recumbent alabaster figures, both of which have collars of S.S. On the S. are the arms of (i.) Waterton, and (ii.) Waterton impaling Fleming.[2] On the N. are (i.) Waterton, and (ii.) Fleming impaling Waterton. (2) On the S.

[1] A question has been raised as to whether this chapel was built by the executors of Waterton, immediately after his death, or only about the time of the death of Lord Welles, in 1461. See II. Y.A.J. 243 *et seq.* The chief piece of evidence for the latter assumption seems to be the presence, on the roof of the chapel, of the arms of Lord Welles, and of his wife Cecily, or Joan, daughter of Waterton. But why is it clear that these arms "can only have been put up after the death of Welles?" On the contrary, they may well have been complimentary, and inserted by Waterton's executors as indicating the brilliant alliance of his daughter. Lord Welles married Cecily, or Joan, Waterton c. 1426 (D.N.B.).

[2] The tincture—repainted I suppose—is wrong in one particular, i.e. Waterton is shown as barry of six ermine and argent (should be gules, cf. Foster, 405), etc. It is noticeable, however, that the achievement of John Waterton (c. 1424) as given in Glover's Visitation, in 1584, is barry of six, argent and gules, etc. (Foster, 104).

METHLEY CHURCH

of the chapel is an alabaster altar-tomb, with the recumbent effigies of a man and woman. As the heraldry on the tomb is repainted, and not sculptured, the writer has felt himself excused from the tedium of transcribing it. It seems preferable, indeed, to reprint it from Whitaker, who possibly saw the original tincture—or, at least, an earlier edition than that which now exists; and so perhaps is one degree farther removed from the possibility of error. On the N. side, from E. to W.: (i.) Waterton; (ii.) Quarterly Welles and Willoughby quarterly with Beck; (iii.) Willoughby quartering Beck; (iv.) Welles impaling Willoughby quarterly with Beck; (v.) Welles impaling Waterton; (vi.) Welles. It is probable, from this heraldry, that this is the tomb of Lionel, sixth Lord Welles, who was killed at Towton Field, in 1461, and of Joan, or Cecily, Waterton, his wife. It is remarkable, however, that, whereas Cecily Welles died at least as early as 1444 ("Complete Peerage," viii. 77), Lord Welles left a second wife who survived him for some years, and was widow of John Beaufort, Duke of Somerset, and daughter of Sir John Beauchamp (*ib.*). It is possible, of course, that the absence on this tomb of all reference to this second wife is due to the circumstances of her husband's sepulture; yet one cannot help suspecting that this monument may have been erected to the first Lady Welles immediately after her death, and during the lifetime of her husband. It is possible in that case that the body of Lord Welles was never brought here at all after his death at Towton. (3) Against E. wall of chapel—large altar-tomb, with recumbent effigies of Sir John Savile, "Eques Auratus" and Baron of the Exchequer (d. 1606); his son and heir, Sir Henry Savile, Bart (d. 1632); and the wife of the latter,

Mary (Dent). Sir John was buried in the church of St Dunstan-in-the West, in London, but his heart is here at Methley ("*cor vero hic inter antecessor*[*e*]*s*"). He was ancestor of the present Earl of Mexborough, and brother of the better-known Sir Henry Saville (1549-1632), who was Warden of Merton and Provost of Eton. Notice on this monument the familiar arms of Savile (argent on a bend sable three owls of the field). (4) In S. wall of aisle, in a modern niche —ancient recumbent figure of a priest. (5) In N. wall of nave, in a modern niche, recumbent effigy of a civilian. Apparently these last two effigies originally formed part of a single monument, and commemorated the rebuilding of the church. The inscription is thus restored in XV. T.S. 90, 91 :—

"*Hic subsunt bini qui sunt fratres uteri*(*ni*)
Solv . . . s nam fit domus i(*st*)*a per* (*i*)*llos.*"

It will thus be seen that Methley church possesses altogether not less than six pre-Reformation recumbent effigies—a number small indeed as compared with that at *Harewood*, but far from insignificant in itself. (6) Beautiful old glass in E. window of Waterton Chapel, with figures of saints : (*a*) *S*[*an*]*c*[*tu*]*s Hieronymus* ; (*b*) *S*[*an*]*c*[*tu*]*s Christophorus* ; (*c*) *Joh*[*ann*]*es Evangel* ; (*f*) *Joh*[*ann*]*es* (a word I cannot read, but probably the figure of the Baptist) ; (*g*) *Augustinus* ; (*h*) *Gregorius*. Above are the same arms as appear on the S. side of the tomb of Robert Waterton ; and above again, in the top lights of the window, are angels bearing scrolls inscribed with *Sanctus*. These last, like those in a window in the S. aisle at St Michael's, Spurriergate, York, and in the grand collection of 15th-century glass in the chancel of the priory church at Great Malvern, are covered all

over with feathers.[1] "These plumed angels have been criticized and complained of, times without number, as unnatural and repulsive. Rather to us would seem repulsive the angel which is natural; since just in proportion as the painter makes his angels natural, with wings like fowls and forms like women, they cease to be angels and are merely animal." (I. Y.A.J. 220.)[2]

The graves in Methley churchyard are thickly planted with roses, which give this burial ground in July an unusual, but most pleasing, appearance.

Mexborough is an ugly, overgrown colliery village on the S. bank of the *Don*, and possesses a Trans. church (*open*) of very little interest. The tower and short spire, however, are apparently Perp. Notice: (1) Octagonal font—Dec. or Perp. (2) Piscina in S. aisle. (3) Ogee-headed niche built into same wall. (4) On S. of chancel—what seems the shaft of a Sax. cross. (5) On N. wall of chancel—monument to Samuel Savile (d. 1685), "ecclesiae orthodoxus regi fidelis." (6) Built into W. interior of porch (S.)—heads of two incised crosses.

Middlesmoor (1 m. W. of Loftus) is reached from the bottom of the valley by a tremendous hill, but the climb is worth braving for the sake of the view.

[1] The largest of these feathered angels with which I am acquainted, in glass, are two in the E. aisle of the S. transept of York Minster. There is a feathered angel, in stone, on the 15th-century font at W. Drayton, in Middlesex, and another (St Michael), in wood, on a beautiful 15th-century bench-end at Haverfordwest, in Pembrokeshire.

[2] The stained glass at Methley as it then existed is described at great length in the "Yorkshire Archæological Journal" for 1870 and 1873 (i. 215, ii. 226). Some of this has since been shifted, and some perhaps has been lost.

The village is also a good centre for those who wish to explore the upper, and wilder, part of *Nidderdale*; to investigate the mysterious cavern of *Goyden Pot*; or to visit the huge reservoir now in process of making at Angram. Middlesmoor church (*open*) has been rebuilt, but exhibits a massive, circular font; a brass inscription, on the chancel floor, to John Yorke, of Gowthwaite (d. 1663); and a remarkably interesting pre-Conquest cross of very unusual design.

Midhopestones (3 m. S.S.W. of *Penistone*) has a small 17th-century chapel, which still retains its Jacobean pulpit, its old box-pewing, and its little W. gallery. The porch is dated 1705, but its masonry is obviously later than that of the rest of the structure. The scenery here, in the valley of the Porter, or Little Don, would be distinctly romantic, were it not for the presence of hideous factory chimneys lower down the valley, and the intrusion of endless reservoirs. Even as it is, the immediate surroundings are not without moorland beauty.

Mirfield.—The fine modern church (*open*) is placed about 1 m. to the N.E. of the squalid little town, in surroundings that are comparatively rural. Of the original structure nothing is left save the tower (in a separate churchyard), and a single pier that is now incorporated in the vestry of its modern successor. The lower part of this tower is late 12th century; but the upper is Perp., and of different masonry. The higher of the two steps that descend into its basement is formed by an incised cross-fleury now nearly obliterated. On the lintel of a small recess in its W. interior is cut an inscription that is now much worn (I fill up the gaps from XVI. Y.A.J. 322): "*Dame Joan Kepast,* [*late*] *nun at Kirklees, was buried February 5th, D.A.* 1562." Here too is a

Restoration font, dated 1662. In the churchyard, to the N. of the new church, is a singularly well preserved, circular mote hill, surrounded by a ditch, but without a base-court. In the lane outside are the stone stocks.

MITTON, GREAT, is curiously situated in the last tongue of Yorkshire in this direction, in the angle that is formed by the *Ribble* and the *Hodder*. Conspicuous in the distance is the white "Acropolis" rock of Clitheroe, crowned by the ruin of its ancient castle. The nave and choir of the church seem plain early Dec.; the N. chancel chapel is Elizabethan; and the tower is Perp. The levels of this church are very curious—both the N. and S. doors descend into the nave by steps; there are three steps down from the nave into the chancel; and the nave floor itself seems to slope towards the E. Notice: (1) Plain octagonal font—probably Norm. The (?) Jacobean cover has the Tudor rose, and apparently also a Scottish thistle. (2) Curious open roof. (3) Beautiful Perp. choir-screen: *Devotor'et Joh[ann]is factum erat hoc opus tempore Domini Will[ielmi] Stainford, Abb[at]is, anno Domini Mill[esi]mo CCC. nonageno III ad honorem Be[atae] V[irginis]*—(Whitaker's "Whalley," Ed. 1876, ii. 489). Whitaker conjectured that this screen was brought from Cockersand Abbey, to which Mitton Church belonged. No such abbot as William Stainford is known of from any other source, but there is a possible gap in the list between Abbot Jordan (c. 1354-c. 1364) and Abbot Thomas Burghe (c. 1395-c. 1410) (XXXVIII. Chetham Society's Publications xxii.). More probably the screen was erected for this site, and the stalls in the chancel are apparently contemporary. The Shirburn chapel, on the N. of the chancel, was built, c. 1594 (Whit. i.

24 n.; LVI. A.J. 62), as a burial place for that family. (*a*) In centre—large alabaster altar-tomb, with recumbent figures of Sir Richard Sherburne, Kt., "master forrester of ye forrest of Bowland" (d. 1594), and Dame Maude (Bold), his wife (d. 1588) (Whit. ii. 490). On N.: (*b*) Recumbent effigy of Richard Shirburne (d. 1690). (*c*) Altar-tomb, with figures of husband and wife: Richard Shirburne (d. 1689, "in Prison for Loyalty to his Soveraign"). (*d*) Altar-tomb, with recumbent figure of Richard Sherburne (d. 1667), "an Eminent Sufferer for his Loyal Fidelity to King Charles the I. of ever Blessed Memory." (*e*) Above on the wall are a kneeling man and woman —apparently yet another "Richard Sherburn" (d. 1629) (LVI. A.J. 63). Some of the male figures have crossed legs—perhaps "the latest instances" as Whitaker suggests (ii. 492), "of cumbent cross-legged statues in the kingdom." There is a good post-Gothic screen between this chapel and the chancel; also some old tiles on the floor hard-by.

The Shireburnes of Stonyhurst lived in Mitton parish, which crosses the border into Lancashire. As appears from their tombs, they were zealous royalists in the struggle between Charles and his parliament; at an earlier period they were papish recusants; at a later, ardent Jacobites. The line ends with the death of Sir Nicholas Shireburne in 1717 (LVI. A.J. 51).

Monk Bretton.—The village, with a modern church, crowns the top of a slight hill in the unlovely neighbourhood to the immediate E. of *Barnsley*. A mile to the S.E., in the valley of the *Dearne*, are the slight ruins of Bretton Priory, from which the village derives its distinguishing prefix. Once, no doubt, the site was not without beauty, but collieries

and railways have long since destroyed it; nor do the ruins themselves, now neglected and squalid, atone by either their interest or beauty for the complete lack of charm in their neighbourhood. Even so these poor fragments are worthy of a visit, as those of the only Cluniac house in the county of which there are now any remains. This was founded by Adam Fitz Suain; but, as is frequently the case, the exact date of settlement cannot now be ascertained with certainty. It is certain, however, that the house was in existence at least as early as 1158-9, in which year we know that Adam was already deceased, inasmuch as his heirs are spoken of in the Pipe Rolls ("Pipe Roll. Soc. Publ." i. 63).[1] The priory was, dedicated to Saint Mary Magdalen, and was valued at £239, 3s. 6d. *net* in 1535 ("Val. Eccl." v. 43). The surrender deed was signed by a prior, William (Browne (Y.A.S., R.S., xvii. 140)), and thirteen monks, on 21st November 1538 (D.K.R. viii. 31).

Even as early as the visit paid by Burton (1670) the church was "quite demolished" (p. 91). There is still, however, a very perfect Perp. gate-house, the lower part of which is apparently of different masonry from the top. Over the N. face of the blocked doorway are the arms of the society (three covered cups), though these are usually "said to be two cups in chief, and a cross pattee in base." (Hunter, ii. 278.)

[1] In that case it is difficult to believe that the Adam who is mentioned in a fine of 1227 (Y.A.S., R.S., xvii. 140) is identical with the Adam who was first prior of Monk Bretton. Were he so, he must then have been at least eighty-eight years of age, even supposing—which is incredible—that he was elected to Bretton when only twenty years old. Probably there were two priors—perhaps successive—of the same name, but the point seems never to have been taken before.

There are several other fragments, some of them clearly Dec., and some half-timbered; but I cannot discover their ground-plan. All are now used as farm-buildings, or cottages, save what is mere roofless ruin. In a pasture to the E., in which are traces of foundations, are two old grave-slabs with crosses-fleury.

MONK FRYSTON possesses a pretty little church (*open*), with a tower that is pronounced Sax. (950-1066) by Mr Baldwin Brown (ii. 340, Index List). The old part consists of three stages, divided by a string-course and a corbel table; and three or four feet above this last is a second corbel table, where the ruder kind of masonry terminates. In the second of these stages, on each of the four faces, is a belfry window with a recessed shaft. In the Dec. period this tower was recast; a topmost stage was added in dressed stone; and the existing W. window was inserted. Probably the arch to the nave (without capitals), and the buttresses, were added at about the same time. The nave arcades are E.E., with Perp. clerestories above; and the windows in the aisles are also Perp., save two, at the W. end, which are Debased. The chancel is apparently early Dec., with one window earlier than the others. The chancel arch is probably E.E., and has large circular-headed "squints" on each side. Notice: (1) Piscina. (2) Corbels that support modern roof of nave. Some of these exhibit the instruments of the Passion. (3) Fragments of old glass in two W. windows of aisles. (4) Massive square font, probably contemporary with the nave arcades. This has nail-head ornament, and only two of the sides are carved—an example of considerable interest. The modern glass in this church deserves a word of commendation.

Moor Monkton (1 m. N. of *Marston*) has a small Trans. church, which lies at some distance to the S. of the village. It remains in its original, aisleless condition, and the chancel arch is of the plainest possible type. Later lancets, however, have been inserted in both nave and chancel, though an original "slit" still remains on the S. of the nave, and one on the N. of the chancel. The W. tower is modern. (1) On S. of sanctuary floor—brass inscription to Dorothy Slingsby (d. 1667), a baby. At the bottom is a hand pointing to a skull and cross-bones, with the word *Ecce* between. (2) On N. of sanctuary floor—brass coat of arms and inscription to Cuthbert Hesketh, B.D. (d. 1665), a former rector. (3) Curious, cup-shaped font, the cup part of which is scalloped. (4) Built into S. interior of tower—small incised cross. (5) On N. interior wall of tower—curious wall-monument, apparently of an infant in a curtained recess. (6) Built into W. interior of porch—small mutilated figure. (7) Built into E. interior—very small semi-effigial slab. The excavated cross reveals the head and hands of a (?) priest—the excavated base his feet.

I hardly know a church in Yorkshire that stands so isolated from all human habitation as this solitary temple of Moor Monkton.

Newton Kyme has a small church (*open*), the core of which is probably Norm. In that case, however, the N. aisle was apparently built not very long afterwards, in the Trans. period, and the chancel was probably remodelled at the same time; whilst later, in the 14th century, were added the early Dec. windows of the aisle, the N. chapel, the S. porch, and, perhaps somewhat later, the reticulated E. window. Finally, to the 15th century belongs the little W.

tower. The porch is remarkable for its carvings, possibly contemporary with the structure itself. On the W. jamb of its outer door is St Andrew on his cross (he is the dedication saint of the church); and above this, a boar's head and stag. On the E. is a cross; a Virgin and Child, under a canopy; possibly the traces of an obliterated inscription; and the arms of Talbois of Kyme, in Lincolnshire. This family certainly possessed property at Newton during the lifetime of Walter Tailboys (d. 1417) (Harrison, i. 514). Notice: (1) Shouldered piscina, and two circular-headed sedilia. (2) Lancet on N. of chancel, also shouldered on the interior of the splay (cf. the neighbouring church of *Bramham*). (3) On N. wall of sanctuary—stone arms of Barwick, impaling Strickland of Boynton. (4) Plain, circular, Norm. font. (5) Fragments of heraldic glass in windows on N. of aisle and chapel—some now inverted. Among them: (?) Stapleton, (?) Kyme, (?) Thirkeld quartered with ——, etc. (6) Blocked Norm. "slit," visible outside, on S. of chancel.

On the S. of the churchyard is what may possibly be the base of an ancient cross. It scarcely seems to be so, yet it is difficult to see what else it can be. Of the castle of Newton Kyme there now remains barely a fragment. Dodsworth reports briefly (Y.A.S., R.S., xxxiv. 126): "Ther is remayning in this towne the ruynes of a castle sometymes belonging [to] Symon de Kyme" (? living in 1219-20, *ib.* 125, n. 2). On the way from the railway station to the church we pass on our right the remnants of a mediæval tithe barn.

The *Nidd*, rising on the eastern slopes of *Great Whernside*, waters *Nidderdale* as low as *Ripley*; whence, winding round the castle crag of *Knares-*

borough, it escapes into the level plain of *York*, and finally joins the unromantic *Ouse* (now grown itself an unromantic river) immediately in the neighbourhood of *Nun Monckton*. This stream has never the force or volume of the great typical rivers of Yorkshire—its bed throughout is narrow, its waters insignificant, its current only sluggish or gently rippling. I have seen it, indeed, sweep through the magnesian glen at *Knaresborough* with considerable volume when in spate; but the absence from its bed of wastes of water-worn boulders—how different from the Allen above Staward Peel—from the S. Tyne below Knaresdale—sufficiently indicates its normally placid character.

Nidd (1 m. N. of Nidd Bridge) has a pretty little rebuilt church (*open*), which apparently incorporates some fragments of the old. The circular font is probably Norm. On the S. of the churchyard is the socket and part of the shaft of a Sax. cross. Nidd was the site of the great church council in 705 (Bede, v. 19).

NIDDERDALE, extending from the eastern slopes of *Great* and *Little Whernside* almost as low down the *Nidd* as *Ripley*, is perhaps, on the whole, the least important of all the main valleys of Yorkshire; though more important, of course, than mere tributary valleys—Bishopdale, for instance, or even Coverdale. Anyhow, the dale is always picturesque, though its stream has little volume, or vigour; and though its hill lines are monotonous even for Yorkshire, and only attain to mountain grandeur immediately towards the source of the river. Nidderdale is chiefly remarkable, from the historical point of view, as the birth place of Eugene Aram; and, in recent times, for the conversion of large tracts of its moorland,

or fertile, bottom into reservoirs for the gratification of *Bradford*. *Pateley Bridge* is a charming centre from which to explore it as a whole.

Normanton is a dismal colliery village, with the usual dreary rows of red-brick cottages. It possesses, however, a church (*open*) of some importance. The S. nave arcade has octagonal columns; the N., four-clustered shafts (but the depression between them is very shallow). Both these arcades are puzzling, but the N. is assigned by Mr Micklethwaite (V. Y.A.J. 268) to the 13th century, the S. perhaps to the end of the 14th. The W. tower is Perp., and was built, as often happened, to the W. of the original church. "In this case, instead of an arch being added at each side of the nave as was often done, the respond walls were lengthened, till they met the diagonal buttresses of the tower, which thus show inside the church and form part of the W. end" (269). The chancel, according to Mr Micklethwaite, seems to have been rebuilt in the 14th century; whilst the Lady Choir (to the S. of the chancel) dates from quite the end of the succeeding century. I noted it myself as Tudor. Most of the aisle windows are now Debased. There is a good deal of fragmentary old glass in this church: in the E. window (including a Pietà); in two windows in the N. aisle; in two in the S.; and in a window behind the organ. Some of this is apparently foreign, and one window (in the S. aisle) exhibits eleven shields. None of this glass originally belonged to the church (*ib.* 271). Notice: (1) In S. chapel—large altar-tomb, with brass inscription to Richard Mallet (d. 1668); below is an incised inscription to Robert Levett (d. 1687). The first begins: *Hic reponitur corpus*; the second "*Here lieth entombed.*" Both the statements can hardly be true, unless two persons

are here buried in one grave! (2) Large octagonal Perp. font with elaborately carved panels. (3) Piscina cut in E. respond of N. nave arcade, with projecting bowl. (4) Curious 17th-century, quasi-classical monument, at E. of N. aisle. It has apparently neither heraldry nor inscription. (5) Ribbed and slabbed S. porch.

Nostell Priory. Cf. *Wragby.*

Nun Appleton (2 m. E.S.E. of *Bolton Percy*). Here was a house of Cistercian nuns, founded, or at any rate endowed (it is often difficult from the language of the charters to say exactly which), by Adheliz de St Quintin and her son and heir Robert (Dugd. v. 652). The gift was confirmed by a charter of "T. Dei gratia Cantuariensis Archiepiscopus," which can refer only to Archbishop Theobald (acceded in 1139) or to Archbishop Thomas Becket (murdered in 1170). Probably, then, the time of foundation must be put somewhere between these limits. The value of the house is given by Speed at £83, 5s. 9d. It thus became obnoxious to the statute of 1535 for the suppression of minor monasteries; but for some reason, apparently unknown, it was specially exempted by letters patent, dated 12th July 1538, when Anne Langton was appointed, or continued, as prioress ("Letters, etc., Henry VIII." xiii. Pt. i. 567). The respite, however, was short; and the house was surrendered on 5th December in the following year.[1] Pensions were assigned by a contemporary document

[1] Burton wrongly gives 1540. It is noteworthy, too, that in the "Compendium Compertorum" printed in "Letters, etc., Henry VIII." x. 137, the founder is stated to have been the Earl of Northumberland (*ib.* 141); whilst Stow gives "Antecessor Comitis Northumbriae." I do not know whether Alice St Quintin is numbered in the pedigree of the house of Percy.

to a sub-prioress (nothing is said about Anne Langton) and eighteen nuns (*ib.* xiv. Pt. ii. 232). Even as early as the time of Burton (1763) "not the least traces of the priory remain" (p. 276).

Nun Monkton (3 m. N.E. of *Kirk Hammerton*) is situated somewhat awkwardly at the exact point of junction of the *Nidd* and the *Ouse*. On the big village green is a maypole, and what looks like the socket of an ancient cross. The place gets its distinguishing title—in opposition to *Moor Monkton*—from the existence here of a house of Benedictine nuns, founded at least as early as 1153 (the date of the death of Archbishop Murdac of York), and perhaps endowed by William de Arches, and by Ivetta, his wife, (Dugd. v. 194).[1] Anyhow it was valued at £75, 12s. 4½d. net in 1535 ("Val. Eccl." v. 255).

The nave of the original nunnery chapel survives in the present parish church. This is an exquisite example of very early E.E. (with some traces of Trans. work), and is not unworthy to rank even with the beautiful little N. Riding church of Skelton, which is situated not many miles farther down the river, on the opposite side of the stream. The final transition from Romanesque to pure English Gothic seems actually to have taken place whilst the nunnery church of Monkton was in process of completion. This is best seen in the striking W. front, the very beautiful door-way of which is enriched with chevron ornament. On each side of this are two niches, the

[1] Tanner doubts whether the document printed in Dugdale is more than a deed of confirmation. Supposing it to be more than this, and really a deed of foundation, the institution of this house cannot be pushed back farther than 1147, the year of Murdac's election to the Archbishopric of York—perhaps, not farther than 1151, the year of his first effective holding of the see.

outer one of which, on the S., has a headless statue; the outer on the N., a mere fragment. So far the front seems Trans.; but the stage above this consists of three clear E.E. lancets, enriched with the typical "dog-tooth" moulding. Again, at the S.E. corner of the church, is a much rebuilt Trans. door-way.

Entering the church, one is struck at once by its lovely, though curious, design. There is now, of course, no chancel arch; and the whole E. end of the existing building, including the sedilia and piscina, is necessarily modern rebuilding. The rest of the structure consists of an aisleless nave, the lancet windows of which are placed high up in the walls; and between each window is a very peculiar, and perhaps unique, recessed arcade of two arches—narrow and tall—with a sunk trefoiled pannel above them. There is a great profusion of nail-head ornament; the inner arches of the windows are stilted; most of the shafts are annuleted, except those that carry the roof; and altogether the total effect is exceedingly rich and good.[1] The internal arrangement of the W. end is remarkable. The little tower is built inside the nave, and opens towards the E. by an exceedingly lofty arch that runs high up into the apex of the roof, and rests itself on square piers—perfectly plain, except for a slight chamfer at the corners. This arch dies into the piers without capitals; but the two lower arches that open N. and S. are stilted from brackets. The whole is exceedingly strange.

Notice: (1) Font, probably contemporary with the building. Most of the bottom part is new, but one old stone has been retained in the base, con-

[1] This remarkable nave at Monktor should be compared with the still more remarkable nave built by Archbishop Roger at *Ripon*, of which now only portions remain.

taining a bowl-shaped hollow. This, if it be meant for "a cresset cup, is the only example of such a cavity in a stone originally intended for another purpose. This cup and the cresset cup at Collingham, approximate in size, were either for special use, or perhaps they were intended for holy water" (XV. T.S. 129). (2) Three slabs on the floor, at the S.W. corner of the nave: (*a*) Incised cross-fleury with fructed stem; (*b*) Cross-fleury, with incised stem and calvary, but with head in slight relief. On each side of the shaft near the bottom is a dedication cross —a feature that in this position is possibly unique; (*c*) Plain slab, with rim-inscription. Unhappily part of this latter is defaced, or hidden by hot-water pipes: *. . . and . . . his wyff the wych deccesyd the* (*?*) *XVIII. of the rene of Kyng Henry the VII.* (*?*) *the yer of Owar Lorde God:* . . . (3) At the N. corner of the nave—two relief crosses-fleury. (4) Three brass inscriptions on S. wall of chancel. (5) Old altar-stone under communion table.

Otley is a small manufacturing town, pleasantly placed at the foot of *Otley Chevin*, in the broad and open valley of the *Wharfe*. The poet Gray, who came here on 14th October 1769, describes it as "a large, airy town, with clean but low rustick buildings." Otley, in fact, like *Skipton* and *Guiseley*, lies on the extreme edge of the manufacturing country - beyond it commence, almost at once, the wild stretches of moor that form the real glory of Yorkshire.

Otley church is cruciform, with a good W. tower surmounted by a short flèche, like a Hertfordshire "extinguisher." The oldest part is apparently Norm., i.e. two windows (one on each side of the sanctuary) and a Trans. N. door-way; but the bulk of the building (including the tower) is probably Dec., with later

Perp. insertions. The chancel is much lower than the nave, as happens at Thirsk in the N. Riding, at Great Driffield in the E. Riding, and at *Tickhill* in the West; but at Otley the wall space above the chancel arch is pierced by a curious Dec. window—certainly a much more pleasing arrangement than the ugly blank wall at Thirsk. Notice: (1) Very large piscina. (2) On S. of sanctuary—coarse recessed altar-tomb—Whitaker says "the style is rude Doric" (i. 190)—with the shield[1] and (?) crest of Dyneley of Bramhope. On the top are the letters I.D.; and this, I think, is the monument of one of the two John Dyneleys of Bramhope, who died respectively in 1606 and 1627, both of whom are said to have been buried in Otley Church (see pedigree, Loid. and Elm. i. 198).[2] (3) On same wall—wall-monument to Henry Humfrey (d. 1743), a former Vicar. (4) On N. of chancel—second coarsely executed monument, exhibiting a man in his shroud. Part of the brass inscription has gone; but enough remains to connect it with a William Vavasour of *Weston*—from the mention of two daughters, Margaret and Francisca, probably the William Vavasour who was Sheriff of Yorkshire in 1712 (Loid. i. 206). (5) Beautiful (?)

[1] Given in Glover's Visitation (1584-5) as, "Argent, a fesse sable, in chief 3 mullets of the last" (Foster, 301). Whitaker complains that the middle mullet at Otley is not pierced, and so it is given in Thoresby (ii. 35), "the middlemost pierced of the *Field*." In Flower's Visitation (1563-4) we have: "Les armes de Dynley Perle a une fesse entre trois moulettes dyamond" (XVI. H.S. 106).

[2] The elder of these two Johns married a second wife, Dorothy, whose surname does not seem to be known. Is it possible that the second shield on this monument (. . . a fesse . . . in chief two roundles . . .) is the coat of this second wife? I can find nothing like it in Papworth.

Georgian pulpit. The wooden communion rails are perhaps contemporary. (6) Piscina in N. transept. (7) On N. wall of this transept—very curious brass, with heraldic tree, almost in the style of a "Jesse window," dated 1593, and set in a stone frame. One of its objects is "to set forth the alliance of the Lyndlay and Palmes families" (XV. Y.A.J. 36):

> "*Plurima Lindlorum, templo conduntur in isto*
> *Ultima Palmsorum corpora bina iacent.*"

(*ib.* 37). (8) In S. transept—altar-tomb, with recumbent figures of man and wife. Gray describes them as "not ill cut":

> "Here Leas frutfulnes. Here Rachael bevty,
> Here lyeth Rebeccas faith. Here Sarahs duty."

This tomb has the arms of Fairfax and Aske. Above, on the wall, and apparently having no necessary connection with this monument—to which, however, it supplies the inscription—is a wall-monument[1] to the two persons whose effigies appear below, i.e. Thomas, the first Lord Fairfax of Cameron (d. 1640), and his wife, Elena [Aske] (d. 1620). These were the parents of Ferdinando, the second Lord Fairfax, and the grandparents of Thomas, the third Lord Fairfax, who commanded in the Parliamentary War. (9) Near this—wall-monument, with brass inscription, to Lady Wentworth of Wooley (d. 1624). Her maiden name was Anne Fairfax, and she was daughter of the first Lord Fairfax already mentioned (VI. H. and G. 401). (10) On S. wall of same transept—wall-monument to a child, Charles Fairfax of Menston (d. 1633). (11) Above—wall-monument to

[1] In the engraving in Whitaker the upper monument is dated 1620. In that case, of course, it was erected immediately on the death of the wife.

the parents of the last, i.e. "Carolus Fa. de Menston Fil. 3 T.D.F.," and his wife, Mary (Charles Fairfax of Menston, third (surviving) son of Thomas, Lord Fairfax). Charles died in 1673—his wife in 1657—so that this monument, which is dated 1640, was obviously erected during their life. It is necessary to add the qualification "surviving" in order to justify the numeral "third." Charles was strictly the seventh son of his father, but four of his elder brothers had predeceased him by 1640 (VI. H. and G. 399, 400). (12) At W. of N. aisle—several good fragments of Sax. crosses. In this church are a number of 18th-century monuments to the family of Fawkes of Farnley Hall. All, or most, of these are transcribed at length by Whitaker, who, for some strange reason, has omitted many of Fairfax.

An engraving of Otley is given by Allen as it appeared c. 1830 (iii. 391). The *Wharfe* is still crossed by a picturesque bridge—possibly the identical "bridge of stone" recorded here by Leland (i. 45).

Otley Chevin is the last mass of definite upland that is met with on the right hand bank of the river as one goes down the *Wharfe* from *Craven*—below this we have only gentle ridges that scarcely merit the name of hill. Towards *Otley* it is boldly escarped; in the opposite direction, towards Horsforth and *Leeds*, it declines by imperceptible gradations. The old road from *Leeds* to *Otley* (still marked by primitive-looking mile-stones) crosses over nearly the highest point, and commands a fine view towards *Bolton Priory* and over the moors towards the source of the *Washbourne*.

Ouseburn, Great (4½ m. N. of Cattal), has a church of little interest, with a Trans. W. tower almost precisely like that at *Little Ouseburn*, save only that

the windows are pointed. The nave arcades are possibly E.E., and the chancel has some Perp. windows. On the wall of the churchyard, overlooking the village street, are the socket and stump of an ancient cross.

Ouseburn, Little (3½ m. N. of Cattal), has a Norm. church, with the addition of later aisles. The tower has neither buttresses nor door; and the belfry windows are divided by non-recessed shafts. There seems to have been a string course at about three fourths of the height from the ground, and the top has a later parapet and pinnacles. Notice: (1) Piscina in S. aisle. (2) Very plain Norm. tower arch.

Owston (2 m. S.S.W. of Askern) has an interesting church (*open*), prettily placed in a corner of Owston Park. The oldest part is apparently the good Trans. W. tower (the parapets and battlements are later). There is no tower arch, but a door-way to the nave, with two little windows above. Next in date would seem to be the three W. arches of the N. arcade, unless these be really contemporary with the tower. Their abaci, however, are circular; and they seem definite E.E. The S. arcade, of three arches, is apparently Dec., with scroll moulding; and the windows of this aisle are contemporary, as also is the solitary nave window to the E. of it. The chancel also seems fairly early Dec.; and the chancel arch has no capitals. It would thus seem that the S. aisle was added, the nave prolonged slightly to the E., and an entirely new chancel built at some date during the 14th century. It is remarkable, however, that there is a bracket with nail-head ornament built into the E. wall of the S. aisle, though this of course may have been imported from elsewhere. It is remarkable, too, that a shaft, which looks like the shaft of an E.E. window, is incorporated into the N.W. corner of the

chancel. If this is *in situ*, it is clear that the chancel was not wholly rebuilt in the Dec. period. Subsequently, during the prevalence of the Perp. style, an additional bay (marked by the presence of a double respond) was added to the E. of the N. aisle; and the east bay of the existing aisle was at the same time widened towards the N.—doubtless to make a chapel. This, I think, was possibly the site of the Chantrey of Our Lady, referred to in the will of Robert de Hatfield (15th October 1417); "... corpus meum sepeliendum in Capella Sancte Marie ... de novo constructa" (XI. Y.A.J. 91). Hunter, however, locates Hatfield's Chapel on the N. of the chancel, where traces of an arch and a piscina may still be detected outside. Whichever of these chapels be assigned to Hatfield, the other must apparently be allocated to a second chantrey of Our Lady, which, though "havyng no foundacion but put heir by the devocion of the parysshe," formerly existed in Owston Church (XCI. S.S. 171).[1] The W. pair of clerestory windows in the nave are plain Dec., but the rest are Perp. Notice: (1) Piscina in S. aisle. Doubtless it belonged to the chantrey of St John the Baptist,

[1] It is strange that in neither the "Valor Ecclesiasticus" nor the Chantrey Certificate of 1546 is there any mention of Hatfield's Chantrey, unless Hunter be right in his supposition, which seems otherwise rather gratuitous, that the "Robert Herryson," or "Henryson," there mentioned is really identical with Robert de Hatfield. If this be inadmissible, and if we are to assume that Hatfield's was really a fourth chantrey in Owston Church, though neglected, or extinct, at the time of the "Valor" and the Certificate, one of the N. chapels would in that case, perhaps, have to be assigned to him, and one to Robert Henryson, or Herryson. Or is it just possible that Hatfield's Chantrey has been confused with the chantrey having no foundation, but put in by the devotion of the parish. The difficulty of the whole subject is remarkable.

which we know was located on the S. side of the church), having been founded there by John de Sancto Paulo, "pryste," in 1333 (XCI. S.S. 171). (2) Old glass in S. aisle. (3) Curious old alms-box. (4) Small, but good, Perp. chancel-screen. (5) Very fine, well-preserved niche on N. of chancel. It seems to be contemporary with the chancel, and was perhaps an Easter Sepulchre; but the so-called "Watchers Seat" (to the W. of it) looks suspiciously new. (6) Double piscina, with separate trefoiled niches. (7) Two sedilia. (8) On floor near—head of cross-fleury, with sword. (9) Fragment of glass in E. window of N. aisle. (10) At W. of S. aisle—fragment of cross-fleury with sword. (11) Two brass figures on floor of N. aisle. These commemorate the Robert de Hatfield, who founded the chantrey already discussed, and Ada, his wife. The inscription underneath, in which the blanks have never been filled up, is printed at length in XI. Y.A.J. 91. "It is worthy of note that the husband and wife wear the S.S. collar; this is unusual." (12) Slabbed and ribbed S. porch.

Pannal, though closely adjoining *Harrogate,* is still a picturesque village. The church (dedicated to the hermit, St Robert of *Knaresborough*) has a Perp. W. tower, a "church-warden" nave, and a Dec. chancel. The chancel arch, however, is modern. Notice: (1) Brackets in E. wall. (2) Piscina niche, and opening that probably represents the heads of former sedilia. (3) Old glass in the top light of one of the windows on the S. of the chancel. This exhibits a gate-way, and below the red and blue cross that was worn on the white robes of a Trinitarian friar. The gate-way, perhaps, represents part of the neighbourng Trinitarian Friary of *Knaresborough,* to which Pannal Church is known to have been appropriated. (Tanner.)

Pateley Bridge is perhaps the best centre for the exploration of *Nidderdale*. The town itself is extraordinarily quaint, with its steep-pitched, exceedingly narrow street extending up the hill from the river. The ruins of the old church (*open*), placed on the hill to the East of the town, and reached by a climb of tremendous steepness, are of no archæological interest, but should be visited for the sake of the beautiful view commanded from the graveyard of the lower part of *Nidderdale*, with the Ramsgill Reservoir in the middle distance, and the purple ridge of *Great Whernside* beyond.

The PECCA FALLS are a series of picturesque cataracts *over the slate* in the gill by which the Kingsdale beck descends from *Thornton Force* to *Ingleton*. Both the *Ingleton* glens exhibit a long series of waterfalls and gorges, the geological formation of which presents a strong contrast to the typical falls, *over the limestone*, of Yorkshire.

PENISTONE is a grey, old-fashioned, market town, spoilt by the presence of some hideous steel works—an ugly bit of *Sheffield* that, for some bad reason, has strayed into the valley of the upper *Don*. Were it not for these, Penistone itself, and its suburb Thurlstone—if suburb we may call it—would be pleasant places, situated on the edge of a moorland country that is desolate rather than grand or wild. Penistone, moreover, is also the starting point for more distant excursions into the interesting country that lies on the Derbyshire and Cheshire borders. The church (*open*) has fine Trans. nave arcades; a Dec. chancel[1] and S. chapel; and Perp. clerestories. There is also a

[1] Outside it is clear that the chancel has been raised. Probably the old Trans. walls were elevated in the Dec. period.

grand Perp. tower, which forms from many points of view a conspicuous feature in the landscape. The N. chapel is Perp., or Dec. Notice: (1) Three-light, plain, Dec. window on S. of sanctuary. This is produced right down to the ground, but I can scarcely believe it a "low-side." (2) Octagonal font, apparently Trans. Two of the eight faces have never been carved. (3) Triangular-headed Perp. windows on N. of N. aisle. (4) Old Perp. roofs. (5) Glass (dated 1687) in E. window in S. clerestory. (6) Mutilated crosses-fleury built into the benches of the porch. (7) On S. of churchyard—socket of old cross. There is a second socket in the street outside.

PENYGHENT (2250 ft.), in the writer's judgment, has a more pleasing outline, as viewed from the neighbourhood of *Horton-in-Ribblesdale*, than any other mountain in Yorkshire. Seen from the N., from the country round Ribblehead, or seen from the S., as from *Settle* bridge, it assumes a quite different appearance. The ascent of the hill from *Horton* is comparatively easy, going by way of Hunt Pot; the last scramble, however, up the shallow gully called the Green Rake, is as steep as most people will care for. The hill may also be climbed from the head of *Littondale*, up slopes that are covered with cloud-berry.

PONTEFRACT probably, in the Middle Time, was one of the most picturesque places in the county—not perhaps the rival of Richmond, or *Knaresborough*, but otherwise unrivalled among inland towns in Yorkshire. This pride of place it has long ago forfeited to the horrible Moloch of coal-mining: it stands, indeed, at present on the extreme E. edge of the coalfield, but the grimy hand of industrialism has soiled it. Even so, it retains internally traces of the old-fashioned country borough; nor is the

entrance into the town from the Monkhill Stat. altogether unfavourable. For those, however, who wish still to catch some lingering echo of the mediæval Pomfret, it is better to approach the place by road. The first view of the town, in fact, as one comes from Ferry Bridge, is still one of great and singular impressiveness. Better still is the lane from *Darrington* that brings us at once to the ancient castle.

No town in Yorkshire possesses a history more varied, or romantic, than that of Pontefract. This, of course, is due to the existence here of the castle, which was founded by Ilbert de Lacy at a date soon after the Conquest. With the Lacys, or with their descendants, who adopted the same name, the castle continued till the death of Henry de Lacy in 1310, when it passed to Thomas, Earl of Lancaster, who had married his daughter, Alice.

This Thomas, Earl of Lancaster, was nephew of Edward I., and accordingly cousin to Edward II. With this latter monarch he embroiled himself by many acts of opposition, but chiefly by his share in the execution of Gaveston. In 1322 he was openly in arms against the King, but was taken prisoner at *Boroughbridge*, and brought back a prisoner to his own castle at Pontefract. Here he was tried; condemned to death; mounted on a sorry nag;[1] and led out to the place of execution, where the headsman, after two or three strokes, severed his head from his body. Although the judgment on Thomas's character in the "Dictionary of National Biography" is extremely unfavourable—"the only thing in which he was consistent was the unrelenting hatred with which he

[1] Both Trokelowe (p. 223, "ascendens quoddam vile jumentum") and the Pauline Annals (LXXVI. R.S. i, "sedens super despicabile jumentum") insist on this humiliating particular.

pursued those who offended him"—popular superstition, or party faction, shortly afterwards surrounded him with the halo of the saint, and crowned him with the diadem of the martyr! His body was buried by the Cluniac monks, with all available show of honour, on the S. side of the high altar in the priory church at Pontefract (XCV. R.S. iii. 206, 213); and here miracles were presently worked at his tomb, the blind receiving sight, the lame recovering the power to walk, and madmen being here restored to reason. When Leland came to Pontefract he found "Without the Town on the Hil, wher the goode Duke of Lancastre was beheddid . . . a fair chirche" (v. 95). No vestige of this now remains.

Thus perished the grandson of Henry III. and the cousin of the reigning king. Some eighty years later and the walls of Pomfret were stained with blood yet more immediately regal. We need not indeed accept as history the graphic description of the death of the king in Shakespeare's "Richard II." (V., v.): a description based on the most romantic of the three alternative stories preserved in the chronicles of Holinshed (Ed. 1808, iii. 13, 14). It is certain, in fact, that Richard was not slain, as stated in that narrative, by a blow upon the head—"and comming by the chaire, where Sir Piers stood, he was felled with a stroke of a pollax which Sir Piers gave him upon the head, and therewith rid him out of life." This much, at least, has been certainly disproved by the examination of Richard's skull, made in 1871 (XLV. *Archæologia*, 309). It is certain, however, or practically certain, that Richard actually died at Pontefract — whether, as some asserted, by compulsory starvation, or, as Walsingham assures us, "by voluntarie pining of himselfe."

Pontefract Castle underwent not less than three separate sieges for the king—unless we prefer to consider the first two as really one—during and after the Civil War. The first of these commenced on Christmas Day, 1644, and continued till 6th March 1645, when the siege was raised by Sir Marmaduke Langdale; the second lasted from 21st or 22nd March 1645, till about 19th July; the third commenced on 1st June 1648. Of the first two sieges we have a very detailed and curious narrative in the diary of one of the defenders, a "Gentleman Volunteer," called Natham Drake, which was printed by the late Mr Richard Holmes in 1887 ("Sieges of Pontefract Castle"). On Sunday, 19th January 1645, the besiegers effected their first breach in the fortifications at Piper Tower (p. 24): the defenders, however, had previously been at pains to fill up the "hollow place" in this neighbourhood, as well as "the way that passed through pip Tower," by ramming in earth, so that this achievement was futile. Finally, on 1st March Sir Marmaduke Langdale appeared from the direction of Wentbridge, and took up a position in the Chequer field. The battle began about six in the evening, and the besiegers were driven off towards Ferry Bridge, and afterwards towards *Sherburn* and *Tadcaster*. The first siege thus terminated ingloriously for the besiegers—the second was more successful. Forbes was again the Parliamentary commander; and Drake records that "the enemy basely stayd all wine from coming to the Castle for serving of the Communion upon Easter Day . . . and one Browne of Wakefeild said if it were for our damnation, we should have it, but not for our Solvation." The garrison, however, was finally starved out, and ultimately surrendered to General Poyntz on 20th July.

The third and last siege of Pontefract Castle is a remarkable record of successful, though foolhardy, daring. In 1648 the war between king and Parliament was virtually concluded; Charles was now a prisoner in the Isle of Wight; most of the Yorkshire gentlemen who had fought in his behalf had gone back to live in quiet on their country estates; and most of the castles that had stood sieges in his cause had been already "slighted" by the Parliament, and thus rendered inoffensive. Pontefract alone, for some reason that is not clear—Clarendon suggests (Ed. 1826, vi. 111) "by some interest of some person who commanded it, or out of consideration of the strength and importance of the place"—was still maintained with a small garrison by the Parliament. Pontefract, indeed, if we may trust the language of Thomas Paulden, one of the little band of Royalists who presently surprised it, was then esteemed "the Greatest and Strongest Castle in the county." The story of this surprise, of the subsequent siege, and of the death of General Rainsborough, is told in a letter to an unknown correspondent written long after the event by this same Thomas Paulden, in 1702 ("Sieges of Pontefract Castle," ii. 149-154).

The leading conspirator was a certain Colonel Morris, assisted by the three Pauldens and some others. The Parliamentary governor at the time was Colonel Cotterel, who had under him a garrison of a hundred men, most of whom were quartered in the town. A first attempt to surprise the castle failed, but roused the governor out of his false security: the better to secure himself against a similar adventure, he summoned the soldiers out of the town, and sent warrants out into the country for the bringing in of beds on a certain day, for the better accommodation of the

garrison thus augmented. "We had Notice of it," says Thomas Paulden, tersely, "and made Use of the Occasion. With the Beds came Colonel Morice, and Captain William Paulden, like Country Gentlemen, with Swords by their sides; and about Nine Persons [1] more, dressed like plain country-men, and Constables, to guard the Beds, but arm'd privately with Pocket-Pistols and Daggers." The conspirators had some following in the castle; the gates were thrown readily open, and the drawbridge lowered; part of the guard within the gate were tempted out to drink; whilst those who remained were quickly overcome and forced down into the adjacent dungeon. Captain William Paulden went straight "to the Governour's Lodging, where he found him newly laid down upon his Bed, with his Cloaths on, and his Sword, being a long Tuck, lying by him. The Captain told him, the Castle was the King's, and he was his Prisoner; but he, without answering anything, started up, and made a Thrust at the Captain, and defended himself very bravely, till sore wounded, his Head and Arm cut in several Places, he made another full and desperate Push at the Captain, and broke his Tuck against the Bed-post; and then asked Quarter, which my Brother granted."

Pontefract Castle was thus again secured for the king, it would seem without serious bloodshed. Very shortly afterwards the third siege was commenced, this time by Sir Edward Rhodes and Sir Henry Choldmondly, with 5000 men from the regular army. On the 17th August, Sir Marmaduke Langdale was defeated by Cromwell at Preston, and

[1] Thomas Paulden himself was not one of the actual surprise party, but joined the garrison after the castle was taken.

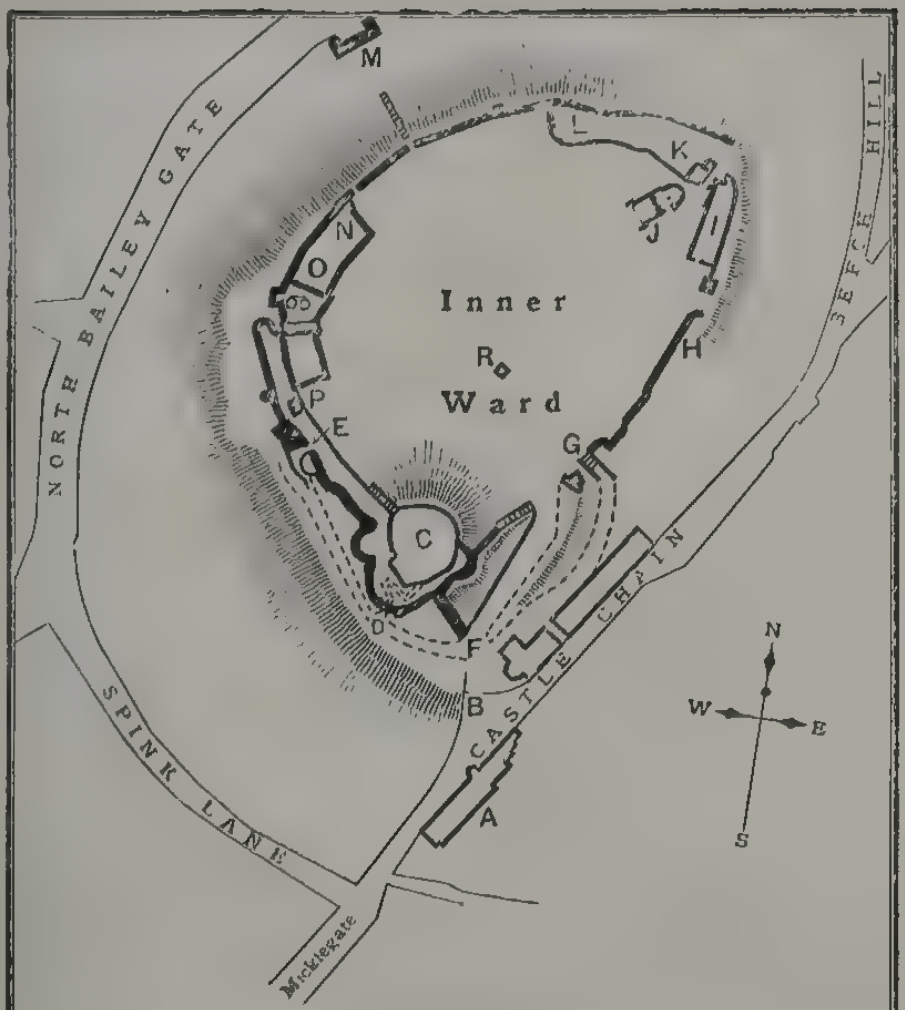
a report was put about that it was intended "to bring him before Pontfret Castle, and to execute him in our Sight, if we would not immediately surrender." The conspirators at Pontefract regarded Langdale as in some sense their immediate leader: "we had his commission for taking the Castle, as he had the Prince of Wales's, and we were resolved to run any Hazard to release him." General Rainsborough had been sent from London to assist in the siege, and was encamped for the moment at *Doncaster*; and it occurred to the Pontfret loyalists that could they only seize his person, they might stake his life against the life of Langdale. This second madcap plot—it meant twenty-three men slipping twice past the lines of the besieging army and twice past the guards at *Doncaster*—was successfully carried into effect, in all but a single particular. Rainsborough refused to be taken prisoner; and in the scuffle that ensued was first wounded in the neck, and subsequently run through the body. It is almost incredible, in the face of such open uproar, that the invaders should have got safely out of *Doncaster*. As a matter of fact, however, they won safely back to Pontefract, actually bringing with them forty or fifty prisoners. The unwished for death of Rainsborough had vitiated the victory; but Langdale, the very night before, had escaped from Nottingham Castle. Rainsborough was slain on the 20th October 1648.

On the following 30th January 1649, the elder Charles was executed at Westminster, and the younger Charles was immediately proclaimed at Pontefract—the first proclamation of his rule in England. There was still, however, to elapse a long interval before the new king *de jure* should also become the new king *de facto*. Meanwhile Major General Lambert had assumed

command at Pontefract, and the siege was prosecuted much more vigorously. Hunger now began to assail the defenders, and terms of capitulation were at length considered. The Parliament offered to spare the lives of the rebels, "saving that six Persons were to be excepted from any Benefit of the Articles, who were not to be named till after the Articles were signed by the Governour." On these hard terms the bargain was concluded: the six names turning out to be those of the arch-conspirator, Colonel Morris, of the two men who had assisted at the actual death of Rainsborough, and of three traitors who had been privy to the betrayal of the castle. The besieged, however, were not called on to give them up as prisoners, "but they had liberty to make their escape if they could, which they attempted on Horse back, the next Evening, by charging through the Enemies' Army. At that very time their Guard unluckily happened to be relieving, so that the number was doubled they were to break through." One of them was killed in the attempt; Morris and another got through in safety and escaped (but were afterwards taken and executed at York); whilst the other three got back into the castle. Here they lay hid till the following night, and escaped after the castle was surrendered.

Approaching the present castle-gardens from Micklegate, the visitor passes first over the site of the drawbridge, immediately beyond which he will notice, on his right, a building with a renovated front, bearing on the face of it an ancient stone with the arms of one of the Earls of Lancaster. By descending the steps by the side of this structure - which is said to have been reconstructed on a former Norm. base - he will discover that the back of the building

is of ancient red brick, and will also be enabled to examine a few remaining portions of the stone wall that originally enclosed the outer garth, or bailey. Resuming now his progress in the upper lane, he will come shortly, on his left, to the modern entrance to the castle-grounds; passing through which, and taking the foot-path to his right, he will presently arrive at the remains of the great gateway, which was formerly the chief entrance to the inner garth, though access was also obtained to this last by two small posterns that will presently be noticed. This gateway was placed in the polygonal Norm. wall—of which much still remains—that encircled the summit of the hill in a figure that was rudely oval; thus enclosing a kind of base-court, exactly as at *Conisborough* and *Tickhill*, having a shell-keep—the Round Tower—at its S.W. corner. This shell-keep, however, is of widely different character from other Yorkshire shell-keeps, except Clifford's Tower at York. In the first place, instead of merely being built upon the summit of the mound, it actually encases this on the side towards the W., and also rises above it; so that the lower portion of what seems on this side to be tower, is really solid rock built round with masonry. In the second place, the plan of this so-called Round Tower is also very unusual—Leland describes it as consisting of "6. Roundelles, 3. bigge and 3. smaul," and as having "a fair Spring" (i. 40). According to Mr Holmes, in fact, it consisted of three large segments of a circle—which still remain to a certain height—united in a trefoil; and of three smaller segments—that have utterly vanished—that occupied what may be called the exterior corners between them. These smaller segments however, did not, like the bigger ones, rise directly from the level



REFERENCE.

A. *Main Guard.*
B. *Entrance to Castle grounds.*
C. *Round Tower (Shell Keep).*
D. *Postern and Passage through Wall.*
E. *Postern at Base of Piper Tower.*
F. *Flanking Wall.*
G. *Remains of Great Gateway.*
H. *Site of Constable Tower.*
I. *St. Clement's Chapel.*
J. *Original Norman Chapel (Foundations).*
K. *Remains of King's Tower.*
L. *Remains of Queen's Tower.*
M. *Swillington Tower.*
N. *Remains of Treasurer Tower.*
O. *Kitchen.*
P. *King Richard's Chamber.*
R. *Entrance to Vaults.*

PLAN OF PONTEFRACT CASTLE

of the ground, but were corbelled out from the large trefoil at a certain height. To the writer, indeed, it seems—though he holds the view with diffidence—that neither of these descriptions is altogether accurate. Much of the Round Tower is now reduced to shapeless ruin; and the ashlar has been stripped over-much of its extent from the inner core of rubble. It is difficult, under these disadvantages, to pronounce on the point with precision, but it seems certain that the structure has consisted of at least five main segments, apparently of different dimensions. Of that part of the "Dungeon"—as Leland calls it—that rose above the surface of the knoll, only a few shattered fragments now remain. On the S.W. side, is the entrance to a narrow staircase that leads down to the postern below. The first part of this descent has been by a covered staircase built against the wall of the keep, or, more probably, constructed in its thickness; and conducting to a small and possibly open platform. The second part has been hewn, inside the "tower," out of the solid rock,[1] and is roofed with very curious shouldered arches. Some way down this second passage, at a point where there is a sharp turning to the left, a branching flight of steps descends to the dungeon, on the right. The entrance to these steps is in so dark a corner that those who are descending the principal staircase may easily miss seeing it altogether.

From the postern at the bottom of the Round Tower it will be convenient, before returning to the inner garth, to follow round the outside of the *enceinte* for some distance to the N. (right), in order to inspect

[1] This may be compared—perhaps I should rather say contrasted—with the extraordinary passage cut in the limestone rock at Carreg Cennen, in Carmarthenshire.

the second postern at the base of the vanished Piper Tower. In front of this postern remains the base of a detached, semi-circular bastion that was doubtlessly intended for its defence. Similar semi-circular bastions formerly existed in advance of the two towers of the main gate-way; and appear in the engraving of the then perfect castle that exists among the papers of the Duchy of Lancashire, and is reproduced in the "Vestusta Monumenta" (1735). To this great gate-way we may now retrace our steps, repassing, on our way, the postern from which we emerged, and crossing also over the site of the now destroyed "Flanker Wall," which apparently formed the W. boundary of the so-called Barbican, which was really one of the two outer wards. This great gate-way, originally late Norm., was formed on the not uncommon plan of a gate-way between two drums. The central gate-way, however, was rebuilt in the 14th century, possibly by Thomas of Lancaster. Little is now left of this principal entrance, save part of the round tower to the W., and also the lower jambs of the door-way itself, which still retain traces of the portcullis-groove. Passing through this door-way, and turning to the right, we now commence the circuit of the inside of the *enceinte*, passing first a fragment of the ancient wall itself, and afterwards the site of the Constable Tower. Beyond this last point a fairly perfect stretch of the Norm. *enceinte* is visible on the right, forming in fact the S. side of St Clement's Chapel, the other sides of which—only foundations now remain—are reckoned to belong to the 14th century. This is supposed to have been adapted for a chapel only as late as the reign of Elizabeth: certainly its shape is not ecclesiastical. Immediately

to the W. are the foundations of a much more interesting building—the original Norm. chapel of the castle, the very existence of which had been entirely lost sight of till the excavation of these ruins in 1882. This consisted of a nave,[1] a slightly narrower chancel, and an apsidal termination to the E. Notice the three altar steps, and the priests' door on the N. It is supposed that this chapel was destroyed, together with other buildings in the garth, when the improved means of throwing projectiles from outside rendered it imperative to remove these inner buildings more within the immediate shelter of the *enceinte*. Still following round this last, we pass in succession the bases of the King's and Queen's Towers, supposed to have been erected by John of Gaunt. Some distance beyond a flight of rude steps descends to the ruins of Swillington Tower, a curious advanced bastion that stood quite outside the *enceinte*, and apparently on the outside of the ditch. Leland particularly refers to this tower—which consists now only of the half of a rectangle—and also to its position outside the main line of defence, though apparently he has given it a wrong name. "Ther is in the Dike by North the Conestables Tourre" (i. 40). Returning again to the inside of the *enceinte*, we have next a very interesting group of foundations. First of these is the commencement of a stone newel stair-case that is supposed to mark the position of the vanished Treasurer's Tower: next to these succeeds a hall the N. side of which has formed

[1] Mr Holmes thinks that this nave had narrow aisles. No trace of them, however, is visible now, nor do I think it likely from the proportions of the building. I take this opportunity to acknowledge, once for all, my general obligation to Mr Holmes' useful little handbook to the castle.

a separate narrow aisle by the erection down its length of a line of rectangular pillars, four of which remain more or less perfect. This aisle, perhaps at a later period, has been filled with a series of hearths or cooking places; and the stone work has been reddened by the fires.

The original parish church of ALL SAINTS was destroyed to a great extent during the Civil War. In the second siege it was held for some time as an outwork by the Royalists: afterwards, when forced to abandon it, they turned their own guns to its destruction. Drake records in his diary (p. 119), under date 25th June, how "the enemy keepes digging up dead men's Corpes, making a worke in the Church." That same night, he adds, "we playd our Iron Gunne to the Church but it was not answered againe by the enemy." Two days previously, on 23rd June, when still in the hands of the Cavaliers, the besiegers had made "an open place . . . in one side of the Lantirene of the steeple" (p. 115). Originally All Saints was a striking cruciform church, but the nave and chancel are now neglected and disappointing ruins; and the transept, though restored for worship, is utterly uninteresting, and horribly smothered in green-wash! The remains of the nave and aisles are 15th-century work, and consist of four bays, with two clerestory windows to each division. The large S. porch is still perfect; the shallow N. porch has a parvise chamber above it; and a few broken traces of Perp. tracery may still be seen lingering in the W. window. The chancel, however, belongs to the 14th century, as does also the very broad chapel to the S. of it—it is almost as wide as the choir itself. Formerly there seems also to have been a chapel, or chapels, on the N. of the chancel; but of these there

remain only slight traces (X. Y.A.J. 556). Notice: (1) Head of niche visible above the ground on the E. exterior of the N. transept, towards the N. end. (2) Similar head of niche on S. of S. chapel, above which there seem to be fragments of two kneeling figures in the wall. By far the most interesting feature, however, of this piteous old church is the square central tower, with octagonal lantern. This is a very picturesque feature in many distant views of Pontefract. If Allen may be trusted (iii. 214), this lantern was "battered doun" during one of the sieges, and the octagon "was raised, with spires at each angle," in its place. One is tempted to suspect that what really took place was merely the mending of the "open place" alluded to by Drake.

The present parish church of Pontefract is St Giles' (*open*) in the market-place, which was formerly only a chapel of ease. This was "classicised," or almost wholly rebuilt, in the "early part of the 17th century" (Holmes, i. 259), but still retains an old 14th-century arcade (N.) of five arches. The tower, however, was spared till 1706, when, being then "very ruinous and in great decay" (*ib.*), it was rebuilt at the expense of Sir John Bland, Bart.—so badly, it would seem, that it was necessary again to re-erect it even before the close of the 18th century (*ib.* 273). There is a print in the vestry of the market-place, and of this intermediate tower, published by I. Lindley in 1777.

Mediæval Pontefract contained several religious houses, the most important of which was the Cluniac Priory of St John, which was subject to the Cluniac house of La Charité-sur-Loire, and was founded by Robert, son of Ilbert de Lacy, as early as c. 1090 (Dugd. v. 120; Y.A.S., R.S., xxv. 8). In 1279 this

house contained a prior and twenty-six brethren living honest and commendable lives (XII. Y.A.J. 399). In 1535 it was valued at £337, 14s. 8½d. ("Val. Eccl.," v. 66); and in 1539 it shared the common fate of dissolution. Pensions were then assigned to a prior, Jacob Thwaytes; to a novice, Robert Clyffe; to a sub-prior, Stephen Hemesworthe; and to ten priests (*Papers Hen. VIII.*, XIV. Pt. ii. 204). The picturesque old mansion of NEWHALL, near the Monkhill Stat. is said to have been erected out of the remains of the Priory. This Tudor-looking mansion—now itself a broken ruin—was probably built by the Earl of Shrewsbury in the reign of Queen Elizabeth. At any rate the arms of this nobleman, and the date 1591, appear over one of the doors. Here, also, were two separate establishments of friars—Black, founded, it was said, by Simon Pyper prior to 1266 (Dugd. vi. 1496), and White (or Carmelite), founded by Edmund de Lacy prior to 1257 (*ib.* 1581). Leland also, it will be noticed, in his second description of Pontefract (v. 95), in his short summary of churches and monastic institutions, includes "a Place of Gray Freres." Tanner queried this long ago; and it is probable that "grey" is here merely a slip of the pen for "white," who, though duly noted in the first description (i. 40) (where Grey Friars are neglected), is omitted in the second altogether.

A mile to the N.E. of Pontefract Castle, on the right-hand side of the road to Ferry Bridge, is the ancient, 12th-century pedestal that is known as Stump Cross. It stands on a modern base, and is surrounded by an ugly railing; but there seems no good reason why the space thus enclosed should be littered with ashes and rubbish!

Poppleton, Nether, though so near York, is curiously retired and old-fashioned—one of the many sleepy red-brick villages that are scattered up and down the Vale of York. The little church, with a central bell turret, is situated not far from the Ouse. This is another small Norm. structure—pink-washed, and badly in need of judicious reparation. There are several inserted Dec. windows, and one Perp. at the E. of the chancel. There seem also to have been formerly contemporary, or nearly contemporary, chantrey chapels on the N. and S. of the choir, the blocked arches of which are still visible, inside or out. To the E. of the blocked arch on the S., and also visible externally, is a lower and smaller blocked, circular-headed opening, the origin of which is mysterious. (1) Small trefoil-headed "low side" in normal position. (2) Against E. wall of vestry—incised cross, with chalice and missal. (3) Considerable remains of old glass in E. window. At the foot of the middle light: [*Sanct*]*a Euerildis ora* [*pro nobis*]; but the figure now immediately above is that of a bishop! St Everildis, whose festival in the York Calendar was on 9th July, is the dedication Saint of Nether Poppleton Church. (4) On N. of chancel—coloured bust of a lady in prayer. Below is a brass inscription to Lady Anna Hutton (Benet) (d. 1651). (5) On N. wall of Sanctuary—kneeling figure. Below is a much perished brass inscription—the date 1620 is, however, legible.

Poppleton, Upper, has a rebuilt church (c. 1891), with incorporated fragments from the old, e.g. a plain Norm. S. door-way (much restored); a square-headed window on the N. of the vestry; and a (?) piscina niche in the organ chamber. (1) Old cup-font—probably Norm. (2) Old wood-work in lectern.

Rastrick (1 m. S. of Brighouse). The church (*open*) is a classical erection of the 18th century; but on the N. side of the churchyard, and within a few feet of the road, is the large and very interesting socket of a pre-Conquest cross.

The *Ribble* is a Yorkshire stream only for the first 33 miles of its existence; the rest of its course, below Clitheroe, and past Preston, belongs to the county of Lancaster. The actual river appears to rise on the slopes of Cam Fell, and is known for the first few miles as Cam Beck; the traditional source, however, is a spring quite near to Ribblehead Stat. where the water flows from a little cave; whilst the Ordnance Survey puts the head of the stream at yet a second spring in the same locality. Anyhow, the river to a point below *Horton* threads one of the wildest valleys in Yorkshire, guarded on the east by the grandly simple form of *Penyghent*, which changes with almost every advancing step till it attains its greatest magnificence at *Horton*. It is the sadder that the landscape is now frightfully marred, since the writer first knew it, by the unspeakable lime works at *Horton*. At *Settle* the Ribble emerges from the hills into the comparatively level, or merely undulating, plain that is often called Ribblesdale—a wild green region of pastoral country, dominated to the N. by the distant summits of *Ingleborough* and *Penyghent*, on the S. by the bulky form of Pendle Hill, which, though strictly in Lancashire, may almost be claimed for a Yorkshire mountain by reason of its predominance in Yorkshire landscape. Perhaps the prettiest scenes on the Ribble are the cataracts, or rapids, at *Stainforth*; but all the lower part of the river, past *Gisburn* and *Sawley Abbey*, is copious and beautifully wooded.

Ribstone ($2\frac{1}{2}$ m. S. of *Goldsborough*). The manor was given to the Knights Templars by Robert de Ros the Second (Dugd. vi. 842; Tanner),[1] who died in 1227 (D.N.B.). On or near the site is the imposing modern red-brick house of Ribstone Hall (said to have been built in 1674); but by the side of this is a much restored mediæval chapel, perhaps the most genuine feature of which is the blocked S. door-way. If this chapel is attributable—as is possible—to the end of the 13th century or to the first few years of the 14th, it may well have been erected by the Templars immediately before the suppression of their order. As a building it has no interest; but on the N. floor of the Sanctuary is a large blue slab with the indents of a rim inscription, of corner emblems, of four coats of arms, and of a figure the head of which has apparently rested on a cushion—on the S. side is a similar slab with an extremely curious central matrix that almost looks as though it might once have contained the brass of two figures side by side. These brasses cannot, I think, have been earlier than about the end of the first quarter of the 14th century. Notice the marble font. Notice also, outside, in the little burial-ground, the head and top of the shaft of an early cross, and the very ancient mulberry-tree.

Rilstone.—The old chapel of ease has been entirely rebuilt, and retains nothing of interest. Even Wordsworth's well-known couplet:

> "When the bells of Rylstone played
> Their Sabbath music God us ayde,"

is based on a misconception. It appears from XVII.

[1] Not as Dugdale and Tanner say "Robert Lord Ros," a title that can only properly be applied to the first Lord Ros of Helmsley, made baron in 1264 ("Complete Peerage," vi. 400).

Y.A.J. 195 that all three bells were recast in 1853; but that the old principal inscriptions have been reproduced. One of these reads, *In God is all*—a legend that was mistaken by the Rev. William Carr, vicar of Bolton Abbey, for *J. N. God us Ayde.* The error was apparently first corrected in *N. and Q.* (4th Ser.), ii. 515.

RIPLEY, though obviously a model village, is pleasant, notwithstanding its exaggerated neatness. In the central square are the four steps of an old cross, surmounted by a shaft that is probably later. Close at hand are the village stocks. Ripley Castle has been the home of the Inglebys for many generations, but the house is not shown to the public. What is visible from the road has clearly been spoilt by the substitution of modern sash-windows; but the gate-house, at any rate, is genuine Perp. Over the main door-way is the Ingleby estoile.

Ripley Church (*open*) in the main is Dec., with Perp. clerestorys, and a Perp. W. tower. The E. bay of the nave is blank, save that it is pierced on each side by a low arch without capitals. Notice: (1) On E. wall of N. chapel: brass inscription to Lady Anne Ingilby (Bellingham) (d. 1640). This must be the lady who, according to tradition, sat facing Cromwell all night, with unwavering resolution, when he bivouaced here after Marston Moor. (2) On same wall—brass inscription to Sir William Ingilby, Bart. (d. 1682). (3) Interesting Dec. double piscina. (4) On S. of Sanctuary—altar-tomb, with recumbent figure. On the wall at the back is an inscription to Sir William "Inglebie," with a curious copy of verses punning on the last syllable of his name:

"The bee which honie from each flower brought
Lives now eternallie on what he wrought.

A single bee, yet furnishing his hive
With everlasting sweets: deade to survive."

The feet of the effigy have been broken off. On Sanctuary floor—brass inscriptions to (5) Lady "Katryind Ingleby" (d. 1500); (6) John "Ingelby" (d. 1502); and (7) Sir William "Ingilby" (d. 1682), and Margaret (Savile) (d. 1697), his wife. (8) Under the low arch on the N. of the nave—blue slab, with the decayed matrices of two figures, an inscription, and two shields. (9) Under the similar arch on the S.—mediæval altar-tomb, with recumbent effigies of a knight, in plate armour, and his wife. On the N. side are figures in niches, over each of which has been a name on the rim of the tomb: *Wil(lielmus)* (the last part broken off); *Joh[anne]s de Ingilby*; *Thomas*; *Magister Henricus de* [broken off]. The last is perhaps a cleric. On the S. side are four similar figures: one, of a girl; a second, of a priest in Eucharistic vestments; a third, of a priest (or monk); and a fourth, perhaps, of a woman. Over the girl is inscribed *Alicia*; but the other names have practically vanished. The estoile of Ingilby appears on the knight. From these children, and from the heraldry, there can be no doubt that this is the monument of Thomas Ingilby, and of Katherine, his wife. (10) On aisle floor, S. of this monument—incised cross, with chalice and missal. (11) Adjacent is the fragment of a plain incised cross. (12) Old screen (perhaps Dec.) to W. of S. chapel. (13) Piscina in S. aisle. (14) Curious narrow squint from vestry at E. of S. chapel. (15) Above is what seems to be a priests' chamber.

On the N. side of the churchyard is a strange circular pedestal, having a number of small recesses in the base. This has been called a weeping cross, but it is wiser not to decide.

RIPON.—The ancient ecclesiastical city of Ripon —so one perhaps may call it in view of the fact that all its early history is essentially connected with the history of the church—is pleasantly situated on gently rising ground on the S., or S.W., side of the Ure, which is crossed on the way from the railway station by a picturesque bridge of many arches. Ripon itself is perhaps not very picturesque—it has too much untidy and dingy red-brick, like the small neighbouring town of Thirsk. In the neighbourhood of the Minster, however, are a few old-fashioned streets; and the Minster itself and the two old hospitals are sufficiently attractive to draw pilgrims from a distance, apart altogether from the additional charms of *Fountains Abbey* and Studley Royal.

Ripon, we have seen, is essentially an ecclesiastical city; and its recorded history, accordingly, commences with the foundation here (at "Inrhypum") c. 660 of a house of Scottish monks by Alchfrith, under-king of Deira (Bede, "Vita S. Cuth," LXXIV. S.S. 2). That the establishment of this monastery cannot be dated later than the period indicated is proved by the fact that the infant Willibroard was put here to be brought up by the monks as soon as he was weaned—"et statim ablactatum infantulum tradidit eum pater Ripensis Ecclesiae fratribus, religiosis studiis, et sacris literis erudiendum" (Alcuin, LXXIV. S.S. 1); and Willibroard is known to have been born c. 657 (*ib.* 2 n. 1). That it cannot have been founded very much earlier is shown by another passage in Bede (*Hist. Eccl.*, III. 25), who tells us that the Scottish monks were removed from Ripon by Alchfrith in 1661.

This took place on the appointment of Wilfrid to the headship of the monastery. He probably looked

on these Scottish monks as schismatical, and instituted instead of them the Benedictine rule. At any rate in 669 he rebuilt the abbey on another site. The crypt of this structure still remains; and Eddius describes, in glowing words, its erection and dedication (Ed. Gale, 1691, p. 59). Wilfrid was appointed to the bishopric of York in 664, but his tenure of the see was a stormy one. The diocese then stretched from the Forth to the Wash, but Archbishop Theodore of Canterbury attempted its division in the latter part of the 7th century. The final settlement was arrived at only after many mutations, and one of these gave Ripon for five short years a bishop in the person of Eadhead (681-686). Athelstan visited the city at some period of his reign (? 925), and is supposed to have bestowed on it the privilege of sanctuary; this it enjoyed with Beverley: "Athelstanus dedit ecclesiae Ripensi easdem libertates quas dedit ecclesiae Beverlacensi" (LXXIV. S.S. 33); and one of the sanctuary crosses—or at any rate remains of it—exists to this day by the side of the lane to Sharrow. "At the end of the thirteenth century there were eight of these mile-crosses, marking the 'Leuga S. Wilfridi' of Domesday" (*ib.* n. (4) a). Northumberland was harried by King Eadred in 950 in revenge for the northern insurrection; and since the Archbishop of York (Wulfstan I.) had had part in this rebellion, the church-lands of Ripon were not spared. No miracle here, like the Beverley miracle a hundred years later, paralysed the hand of the destroyer; the Minster was invaded and overthrown; and the very body of Wilfrid himself, if Eadmer may be trusted (*ib.* 37), with the exception of some trifling relic, was removed in pity from the ruined church and taken by Odo to Canterbury. Whether Wilfrid's

body was really thus translated will probably never be known; it is certain, however, that in after ages the body of the saint was claimed by both churches alike, and that if Archbishop Lanfranc built his shrine in the metropolitan church in 1077, Archbishop Oswald had already built it at Ripon nearly a hundred years earlier. As a matter of fact there appear to have been two Wilfrids at Ripon, though little is known of the second; and each of the two competing houses laid claim to the saint, whilst crediting its rival with the possession of his namesake. At any rate, Ripon was overthrown, and its Benedictines were scattered: when next we hear of a clerical establishment there it is a college of secular priests.[1] In Domesday we learn that the *canons* of Ripon held 14 bovates of land; and Archbishop Ealdred (1060-1069) is said to have founded prebends here (LXXVIII. S.S. 182).

The constitution of this college was so peculiar that it is necessary to consider it shortly. In other collegiate bodies the canons, or prebends, are called after the parishes from which they derive their incomes (as for instance at York), or in one case, i.e. Beverley, after the names of saints. At Ripon the seven canons were named (with the single exception

[1] It is true that the anonymous author of the life of St Oswald says that the latter refounded a monastery in the place "in quo ejus pontificalis cathedra posita est . . . quo quondam mansitabant dracones et struciones" (LXXIV S.S. 42). Canon Raine tacitly accepts this as meant for Ripon (LXXI. R.S. i. 462, marginal note); and certainly all that has gone immediately before it directly refers to that city. Yet, equally certainly Oswald had no bishop's chair at Ripon, though he had at both Worcester and York. Anyhow, if the monks were re-established at Ripon, they had vanished again by the time of Domesday.

of Stanwick, in the N. Riding), not after separate parishes, but from divisions of the single huge parish of Ripon itself. This is still of enormous size, stretching westward to the moorlands round *Pateley Bridge*, and embracing not less than thirty-two townships. For all these far extended townships, Ripon was the common mother church; and from six of these townships (i.e. Monkton, Givendale, Sharow, Nunwick, Studley and Thorp) the bulk of its canons derived their titles. We may regard the college in short, if we like, as a kind of splendid clergy house; each of these canons had parochial duties; but all had a common parish church. Another strange feature of the Minster consisted in this, that the chapter possessed no dean. The prebend of Stanwick, however, was worth much more than any of the others, and the prebendary was usually in residence. He seems indeed to have acted as dean, though never enjoying that title.

The day at length came when colleges, monasteries, and chantries alike were swept together into indiscriminate ruin; and the Chapter of Ripon, which had weathered in safety the storms of Henry, was dissolved in the first years of Edward VI. by the act for the suppression of chantries. Ripon is described in the body of the chantrey certificate of 1546 as "a paroche church, havynge an incorporacion therein of vij prebendaryes": more strangely, in the title, "the *cathedrall*, mother, collegiate, and paroche churche of Ripon" (the italics, of course, are mine). The act of 1547 (1 Edw. VI., c. xiv.) provided for the granting of pensions, and some kind of provision must undoubtedly have been made for conducting the parish services; I cannot find, however, any further document that throws light in either of these

directions. Anyhow, the Chapter was re-established by James I. on 22nd July 1604, with Moses Fowler as first Dean of Ripon (C.S.P. *sub anno*).

II

The architectural history of Ripon Minster can be sketched here only briefly. Wilfrid, we have seen from the testimony of Eddius, built here a new church, no doubt of the basilica type, c. 669 : this was perhaps ruined (with the exception of the *confessio*, or crypt, which still remains) when Eadred ravaged Northumbria in 950 in revenge for the Northern Rebellion. The church, however, must have been rebuilt, or more probably patched up, in the course of the next few years : at any rate Archbishop Oswald erected here a shrine to hold the putative relics of St Wilfrid c. 972-992. Leland, indeed, records (i. 90) the "commune opinion . . . that *Odo*, Archebishop of Cantewarbyri . . . had pitie of the Desolation of Ripon Chirch, and began or caussid a new work to be edified wher the Minstre now is." The later Sax. church in fact, whether new or merely restored, may well have stood till Archbishop Roger de Pont l'Evêque began the complete rebuilding of the Minster at some date subsequent to his accession in 1154. There exists, however, on the S. side of the choir some early Norm. masonry (the chapter-house and the chamber below it) that is often attributed to Archbishop Thomas of Bayeux, the first Norm. prelate of York, who also rebuilt the cathedral in that city ; and it is possible, of course, that, following the custom of the period, he also rebuilt the whole Minster. That this was so shortly swept away with so trifling an exception to make room for the Trans. work of Roger

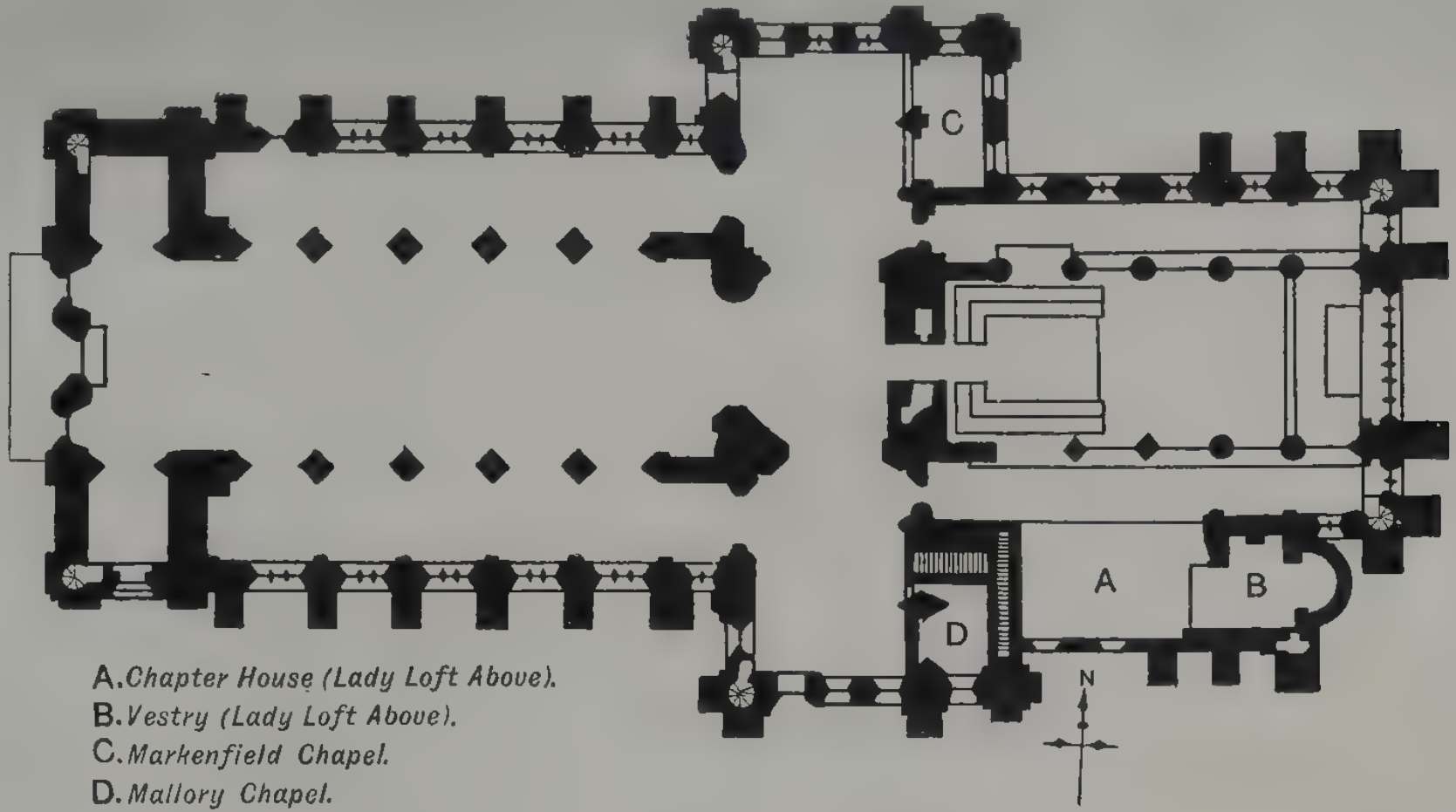
need cause us no more difficulty than the latter's parallel removal of Thomas's choir at York. Be this as it may, it is certain that Roger substantially commenced the reconstruction of the whole church; the style of the architecture is agreeable to this date; and there still exists a grant by him of a thousand pounds of old money "ad ædificandam basilicam ipsius (i.e. of St Wilfrid), quam de novo inchoavimus" (LXXIV. S.S. 97). That the work, however, though begun by him, still remained unfinished at his death (in 1181) is proved by an indulgence with a view to its completion granted after that event (it speaks of him as "bonae memoriae) which states roundly that the work would not shortly be completed, "nisi fideles electi Dei eam oculo pietatis respiciant" (*ib.* 98). Walter Gray acceded to the archbishopric of York in 1215, and held it until his death in 1255; and to this great bishop-builder (to him is probably due the S. transept of York Minster, and the palace chapels at *Bishopthorpe* and York) must also be attributed —though there seems no scrap of documentary evidence to prove it—the erection of the disappointing E.E. west front. In the early half of the 14th century the E. end of the church, and portions of the fabric that adjoined it to the W., were rebuilt in the Geometrical style then prevalent. The patch-work character of this work certainly confirms the conjecture of Mr Bond ("English Cathedrals," p. 195), that the E. end of Roger's church had met with some catastrophe– possibly by reason of the slipping away of the steep slope on which it abuts. Thus the church stood till the eve of the Reformation, when the canons were minded to enlarge their aisleless nave. This was perhaps begun c. 1502, and seems virtually to have been completed by the time of Leland. "The body

of the Chirch," he tells us (i. 90), "of very late dayes made of a great Widnesse by the Treasour of the Chirch and Help of gentilmen of the Cuntery"; and again (viii. 21), "The Body selfe of the Churche is very wyde, and was a late new buildyd."

III

Even among cathedrals of the third class RIPON MINSTER (*open*) cannot claim to rank very high. In total length, in fact, it is the shortest of all English cathedrals, except Manchester (215 ft.), Newcastle (243 ft.), and Carlisle (211 ft.). Ripon, however, owing to the excessive width of its nave and aisles (87 ft.)—which is greater than that of any other mediæval English cathedral except York (106 ft.), Chichester [1] (92 ft.), and Manchester (112 ft.)—ranks in general superficial area as the twenty-first among existing great churches in England, reckoning among these, not merely cathedrals proper, but also Beverley and Westminster Abbey. Neither can it be claimed for Ripon that it compensates by loveliness for this initial lack of impressiveness, or grandeur—it has nothing of the internal magic even of such comparatively small churches as Lichfield, Exeter, and Wells, whilst in Yorkshire itself it is easily challenged by Beverley Minster and *Selby* Abbey. Ripon, however, is not to be despised; the structure is full of individual beauties; and Yorkshire may congratulate itself on having had ready at hand this noble pile of building when it became necessary,

[1] The pre-eminence of Chichester is due, of course, to its possession of double aisles. The chancels however, of Winchester (88 ft.) and Canterbury (88 ft.) are broader than the nave of Ripon. All these figures are from the table at the end of Lord Grimthorpe's "Book on Building."



A. *Chapter House (Lady Loft Above).*
B. *Vestry (Lady Loft Above).*
C. *Markenfield Chapel.*
D. *Mallory Chapel.*

PLAN OF RIPON MINSTER

in 1836, to constitute a new see. Ripon, moreover, looks well from a distance, and is happy in the possession of a full complement of three towers. Unhappily these are almost equal in height, exaggerating in this respect one of the worst defects of York. Probably they looked better when crowned with tall spires, as may be seen in the engraving by Daniel King.

Starting from the market-place, and descending Kirkgate, we come shortly to the W. FRONT of the Minster. This is purely a structure of the 13th century, attributed, we have seen, to Archbishop Grey, and consists of a centre between two similar towers that hardly rise above the top of its gable. Under present conditions this is one of the few mediæval W. fronts of its kind in the country—York, Beverley, Durham, and Southwell, perhaps exhaust the list[1]—which conform to a single and logical design; the centre piece exactly corresponding to the width of the nave behind it, and forming its real termination; the towers standing in the like relation to the aisles. Originally, however, these W. towers at Ripon—almost exactly like the W. towers of Peterborough and Wells—stood clear of the aisleless nave that lay behind them; and this accounts for the fact, which might otherwise seem strange, that the towers themselves have no W. doors, but that the three W. doors are grouped together at the bottom of the centre-piece, and divided from one another, not by definite wall space, but merely by rich clusters of shafts. Ripon Minster has thus a W. entrance which in some respects is unique; and reminds one, on a small scale, and of course with obvious differences, of the

[1] Bristol is wholly, and Westminster and Canterbury are partly, post-mediæval. Lichfield, perhaps, should be added, save that its towers are spire-crowned.

great triple, portals that are everywhere common in France.[1] For the rest, it can hardly be denied that this front, though lovely in individual detail—it could hardly be otherwise considering its date—is cold and hard in composition, and lacks depth; everything seems here on one plane; and the almost exact equality of height and breadth denies it all definite character—we can neither regard it as mainly vertical, like the W. front of Beverley, or mainly horizontal, like the W. front of Wells. Prior to its restoration the two tiers of tall, central lancets were filled with simple tracery that had been inserted in the 14th century. This, of course, interfered with the unity of the front: but the effect, to judge from old prints, was singularly good; and it is endlessly to be regretted that Sir Gilbert Scott permitted himself, in a passion for architectural purism, to sweep away these interesting additions. Windows thus divided by later Dec. tracery may still be examined in the N. and S. transepts.[2]

Entering now the church, the eye is struck at once, in looking down the vista, by two radical defects—the narrowness of the E. arch of the crossing, as compared with its neighbour to the W. (coupled with the fact that the centres of these two arches are not in line); and the obviously unfinished condition of the W. arch itself. This, indeed, is not an error of design: it comes solely from arrested reconstruction; but the effect must be judged entirely from the work

[1] At Chartres the three W. door-ways are similarly grouped at the end of the *nave*; although in this case the W. towers stand, and always have stood, at the end of the aisles. I know of no other occurrence.

[2] The Lady Chapel at Bourges still retains inserted Flamboyant tracery in its lancet windows.

as it exists—not from what was aimed at, but never carried out. The thing, in fact, is an ugly botch, and the principal blemish of Ripon Minster: things are muddled here as badly as at *Bolton*, where Prior Moon's unfinished tower conceals, and detracts from, the lovely 13th-century W. front. Turning our attention to the nave itself, we find that this consists of eight bays, the two W., and the E., of which, with some later alterations, constitute what survives of the original nave of Archbishop Roger; the other five of which are Perp. of the early part of the 16th cent. Happily the survivals enable us to reconstruct mentally the plan of the original nave; and a conjectural restoration of this, by Sir Gilbert Scott, is printed in XXXI. A.J. 313. It consisted of two different kinds of bays, alternately broad and narrow, each of which was divided horizontally into three different compartments. The lowest of these divisions, in both kinds of bay alike, consisted of unornamented wall; the second consisted of a very tall, blind triforium—if triforium may properly be used of an arcade that was purely decorative in character, and had no structural meaning whatever; the third was devoted to the clerestory. Unlike, however, the lower division, the triforium and clerestory differed in the two different kinds of bay. Thus the triforium in the larger bay was formed of four tall arches under a general circular head; the triforium in the smaller, of two: the clerestory in the smaller bay consisted of three, small, equal, blind arches; in the larger, of a big circular-headed light with a smaller blind arch on each side of it. Thus it will be seen that this remarkable nave was lighted only from its topmost storey, and there only by a window in each alternate bay. The effect must have been singularly

dark; and, however, much one may resent what was afterwards changed in this highly curious structure, it is not hard to understand the imperative desire for greater space and light that influenced the canons in the 16th century. "The destruction of this unique nave," says Mr Bond, "is one of the heaviest losses that English architecture has sustained." Nothing quite like it now remains, though it is not hard to constitute a parallel, with obvious points of difference, between this late Trans. nave of Ripon and the E.E. nave of *Nun Monckton*.[1] The original nave and transepts of Ripon constitute, moreover, a very important point in the history of the transition from Romanesque to Gothic—many stages more developed than the Trans. of *Fountains*, or *Kirkstall*—distinctly less developed than the Trans. work at Wells.

The first alteration that was made in this remarkable structure was made in the early half of the 13th century, when the old W. end was replaced by the present tiers of lancets—when a tower was erected on each side of the W. bay. The existing W. bay was adapted, however, so as to form the inner sides of the two new towers; the clerestory and the top of the triforium were retained (though the latter was built up); and it was only necessary to cut a large and beautiful E.E. arch from the nave into the base of the two towers, through what had been the lowest, blind compartment of the nave, and through the lower half of the old triforium. Thus the building continued, without further alteration, for the next

[1] A closer parallel is perhaps the choir at Rochester. This, indeed, possesses aisles, but these are separated from the chancel proper by solid stone walls—not merely by arches built up (as in the Presbytery at St Albans).

two hundred and fifty years, when the canons were minded to add aisles to their nave in the early part of the 16th century. To this period then belong the remaining five bays consisting of main arcade and clerestory only. All this new work, of course, is Perp.—but it is Perp., considering the lateness of its date (c. 1502-c. 1530), that is remarkably good and pure, especially when we compare it with the coarse Perp. that was erected at an even earlier period in towns in the W. of England—at Northleach, for instance, or Chipping Campden. These new aisles do not open to the towers, except by unglazed windows pierced high up in the solid wall. The clerestory windows are of five lights each; and the windows of each aisle conform to a single pattern, which is different on N. and S. The retention of the old E. bay of the original nave necessitates narrower windows in the corresponding E. bay of the aisles; also, in this bay, the old Trans. clerestory has been replaced by a 16th-century successor. The junction of the two kinds of work is very strongly accentuated to one who takes his stand at the E. end of the nave.

The nave contains two or three objects of interest. (1) Octagonal font, with concave sides—probably Perp. It is of the type of those at Cattarick, S. Kilvington, and Richmond, in the N. Riding, and of St Mary's, Beverley, in the E. (2) At W. of S. aisle—enormous, much mutilated bowl of a disused Norm. font. (3) Altar-tomb in S. aisle. The front has borne an inscription, but this is now illegible. On the slab at the top, towards the E. end, is the curious shallow carving of a lion and a man. This has been the subject of much speculation: nothing is really known of it. (4) Late "Jacobean" pulpit, with curious shell sounding-board. (5) Monument, at N.E. corner

of nave, to Hugh Ripley (d. 1637)—last Wakeman and thrice Mayor of Ripon. The original monument (is this the kind of old altar-tomb, but of very shallow projection, in the wall underneath?) was defaced in the Civil War, and the present monument was erected by the Corporation in 1730.

The N. and S. TRANSEPTS are still substantially the Trans. work of Archbishop Roger; though both of these transepts, and especially the S., have suffered many subsequent mutations. Each, from the beginning, had an aisle to the E. In the 16th century, however, when the aisles were added to the nave, it became necessary to open these last to the transepts by big Perp. arches; whilst at some much earlier date (possibly soon after the completion of the church, and probably with a view to the strengthening of the central tower) the arch between the N. transept and the N. aisle of the choir was blocked, and pierced by the insertion of what seems a Trans. door-way. The S. transept, as already pointed out, has suffered more mutation than its neighbour to the N. Here not only has the arch to the S. aisle of the chancel again been blocked, and pierced by a door above which are three canopied niches; but in this case the two original Trans. arches to the E. aisle have been wholly replaced by the Perp. builders. Both of the transepts, however, retain their original ends, except that some of the circular-headed windows have been filled with Dec. tracery like that which Scott so unhappily removed from the E.E. lancets of the W. façade.

Notice in the N. transept: (1) Altar-tomb, with recumbent figures of a man and woman. The N. face is now against the wall, and the E. end was obviously intended to be so. The rim inscription is mutilated, as also is the heraldry; there remains, however,

on the W. a plain chevron, for Swillington; on the S., a cross patonce, for Ward; a maunch for Conyers or Hastings; and perhaps a bend for Markenfield. This is the tomb of Sir Thomas Markenfield (d. 1497), and of his wife, Eleanor (Y.A.S., R.S., xxiv. 213). (2) Adjoining, on the floor—a floreated cross. (3) On the N. wall—brass inscription to William Gibson "de Ripon Aldermanus et semel Praetor" (d. 1680). (4) In S. wall of E. aisle—very large, trefoiled piscina, with projecting bowl. (5) Also in this aisle—altar-tomb, with two recumbent figures. The man is in plate armour: the woman, badly mutilated—head and shoulders alike are gone. On the N. of this monument are the following shields: (*a*) Middleton; (*b*) Soothill; (*c*) Roos much defaced; (*d*) defaced; (*e*) ? Ward; (*f*) Scrope. On the W.: (*g*) Neville; (*h*) ? Stafford; (*i*) Roos. On the S.: (*j*) Scrope; (*k*) ? Sutton, or Slingsby; (*l*) Metham; (*m*) Markenfield; (*n*) a fesse; (*o*) Markenfield imp. Miniott. The E. end is against the wall. This is the tomb of another Sir Thomas Markenfield (temp. Edward III.), and of ——, his wife (XX. J.A.A. 285). (6) Also in this aisle—huge monument to Sir Edward Blacket, Bart. (d. 1718), of Newby Hall, and others. (7) Very interesting Perp. stone pulpit, apparently still *in situ*. Yorkshire, I think, possesses no other stone pulpit, and very few mediæval pulpits in wood (cf. p. 56). Notice in S. transept: (8) Monument to William Weddell of Newby, "In whom every Virtue That ennobles the human Mind Was United." (9) Large aumbrey in E. aisle. (10) In same aisle—monument to Sir John Mallorie of Studley (d. 1655), "a loyall subject to his prince," and to his son, William (d. 1666).

The crossing, we have seen, is an ugly botch, and

a serious disfigurement to Ripon Minster. Its basis, of course, is Trans. of the time of Archbishop Roger; and of this there remains visible the N.W. pier, and the N. and W. arches. All the other piers and arches have been converted to Perp. The open lantern above is in two stages, and exhibits the same heterogeneity—the N. and W. faces being Trans.; the S. and E., of the 15th century. Interesting as is the survival of Trans. work in this part of the Minster—interesting, too, as is this uncommon example of the piece-meal character of mediæval reconstruction, thus crystallized in its incompleteness by the coming of the Reformation—one cannot help wishing that the Perp. builders, driven to the bad beginning of this business by necessity, had at any rate finished their unfortunate commencement.

Access is gained to the Chancel from the crossing through a good Perp. screen. This consists of a central door-way, with four richly canopied niches on each side. The pedestals in these niches, which have once borne statues, exhibit the following heraldry (from N. to S.), (i) Blank; (ii) Ward; (iii) Pudsey; (iv) ? A merchant's mark; (v) Pigot; (vi) Obliterated; (vii) (?) Blank; (viii) Blank. The two outer pedestals have also each two shields underneath them, but these, perhaps, have never been charged. The mullets in the shield of Pudsey have apparently been inserted, and two have fallen out—so too we have three strange cavities in (vi). The rich tabernacle work at the top of the screen has niches for twenty-four statuettes; and in the ogee above the door-way is a figure of God the Father, surrounded by smaller statues.

The CHANCEL, which we now enter, is the most complex part of the whole church, and in some re-

spects also the most puzzling. Its present heterogeneity is due, in part, to the partial fall of the central tower c. 1450; due also, in part, if Mr Bond be right in his conjecture—and it seems to be really nothing else—to the collapse of the E. end c. 1280. Roughly, the present state of the chancel may conveniently be summarized thus; the three W. bays on the N. are Trans.; the three E. bays, Dec.; the E. end, Dec.; the three E. bays on the S., Dec.; and the three W. bays, Perp.[1]

The basis of the chancel, it will thus be seen, is the original aisled choir of Archbishop Roger, which Mr Bond considers, together with the rest of Roger's work, is probably due to French influence. "But when one compares the interior with that of Oxford Cathedral which is precisely contemporary, and in which the spirit of Gothic is wholly absent, suspicion rises to certainty: Ripon Minster must have been designed under French influence" (p. 194). As to the three Dec. bays at the E. end, these are remarkable for their partial retention of the earlier Trans. columns and arches. Two unusual features in the choir at Ripon call for more particular mention. The first of these is the glazed triforium—a peculiarity that occurs at no other cathedral in England, save only in the case of two bays on each side of the choir at Ely—a mediæval, but makeshift, arrangement.[2]

[1] The fourth bay from the W., on the S., might also pass, at the first glance, as chiefly Perp. Mr Hallett, however, points out that "in the triforium and clerestory Decorated arches have been filled with Perpendicular tracery." "Ripon" (p. 102).

[2] It is sometimes said that a glazed triforium is common in France, but this is not strictly accurate. What we find in France is a very shallow triforium lighted by a window at the back, e.g. Amiens, Sées, Beauvais, Evreux.

This has been obtained by lowering the roof of the aisles, no doubt in an endeavour to get more light; an end effected at Westminster by piercing the back of the gallery with contemporary windows — at Rochester by raising the aisles, and throwing the triforium into them. The second is the double plane of tracery to the Dec. clerestory windows—an arrangement not uncommon in France (e.g. Coutances, Bayeux, etc.), though found also in some Perp. cases in the N. of England, i.e. the E. windows of Beverley and York, and perhaps formerly also at Hedon.[1] The chancel itself has only a wooden vault, but the aisles are vaulted in stone.

In the chancel are thirty-four misereres, with rich canopies and tabernacle work above them. Those "on the south side were wrecked by the fall of the spire in 1660, and those over the eight eastermost stalls were then reconstructed in the 'Jacobean' style with a gallery above, while of the canopies now over the other nine, eight are said to have been brought across from the eastern end of the north range, where more Jacobean canopies were erected in their place. Sir Gilbert Scott removed all this 17th-century work[2] and set up reproductions of the 15th-century design. Thus the eight eastermost canopies on either side are modern" (Hallett, 108). The misereres may be briefly summarized. On the S. (from E. to W.): (1) Caleb and Joshua carrying the grapes of Escalon; (2) a head (new). (3) Samson carrying the gates; (4) Jonah quitting the whale; (5) Pelican in Piety;

[1] If I recollect rightly there is a double plane of tracery to the clerestory windows at Dunblane.

[2] Scott, at Ripon, was a great destroyer! How charming 17th-century stall-work can be may still be seen at Cartmell Priory Church, in Furness.

(6) a hart — perhaps a badge of Richard III., in whose reign these misereres were apparently commenced;[1] (7) a monster; (8) fox and goose; (9) man wheeling another man in a barrow; (10) Jonah being thrown overboard; (11) pig playing bag-pipes, whilst two small pigs are dancing; (12) mermaid with glass; (13) spread owl. On the return stalls at the W. end: (14) winged animal; (15) lion fighting griffin; (16) angel bearing a shield charged with 1489—presumably the date of the miserere; (17) angel with shield charged with a cross; (18) lion and dogs; (19) monster and dogs—apparently partly restored; (20) angel with plain shield. Also two exquisitely carved roses; (21) monster with two birds. On N. (from W. to E.: (22) Hart's-tongue ferns; (23) conventional flowers; (24) animals; (25) vine leaves and grapes; (26) birds and fruit; (27) animals; (28) fox preaching to a goose and cock; (29) fox and geese; (30) fox caught by hounds; (31) two wyvernes fighting; (32) head with flowers growing out of mouth; (33) man among oak-leaves and acorns; (34) griffin catching a rabbit. In front of these two tiers of misereres are two lower tiers of seats, the poppy-heads of which, and some other parts, are old. Notice, in particular, the bench-end on the S. dated *Anno Do[mi]ni* 1494, and exhibiting a very well carved elephant and castle, as well as the imputed arms of St Wilfrid. Opposite, on the N., are the arms of the See of York.

[1] Richard III. was popular in Yorkshire, and possibly this cognizance may have been carved even after his downfall in 1485. More probably, however, the misereres were begun in his reign, and finished in that of his successor. As to the many different badges of the House of York, cf. XX., J.A.A. 18.

Notice further, in the choir, the three striking Dec. sedilia and piscina. Notice also the arms of (?) —— (ermine a fesse) and Piggott in one of the spandrels of the third bay from the W., on the S. In the S. chancel aisle is a monument, with a half reclining figure, to the first Dean of Ripon (1604-8), "Moysis" Fowler. At the E. end of each aisle is a curious low stone bench—in the N. aisle with a piscina in the S. end of it. The shrine of St Wilfrid is thought to have stood somewhere near here—unfortunately the vague "sub arcu prope magnum altare" of Leland (VIII. 21) does not assist us much. At the E. end of the S. aisle is a broken shaft piscina. Doubtless it belonged to one of the many chantreys, of which indeed no less than eight are specified by the Commissioners of 1546. (XCII. S.S. 348).

On the S. of the S. choir aisle is a somewhat puzzling structure, the two lower stories of which apparently constitute the oldest part of the existing church as seen above ground. Mr Walbran, indeed, supposed that these two stories formed the S. aisle of the choir of a Norm. church erected by Archbishop Thomas of Bayeux (1070-1100) ("Ripon Guide," Ed. 1871, p. 49)—it is evident, however, from the slope of the ground that these two lower stories must always have existed as such, and the upper is so low as entirely to preclude the idea that it ever formed an aisle by itself. The lower of these two storys constitutes a crypt that terminates in a small apse towards the E. All the windows, however, save that in the apse, have been subsequently maltreated, though still obviously Norm. outside. This crypt is vaulted in two aisles from a row of central pillars, and the groining is perhaps contemporary with the building itself, though possibly the ribs

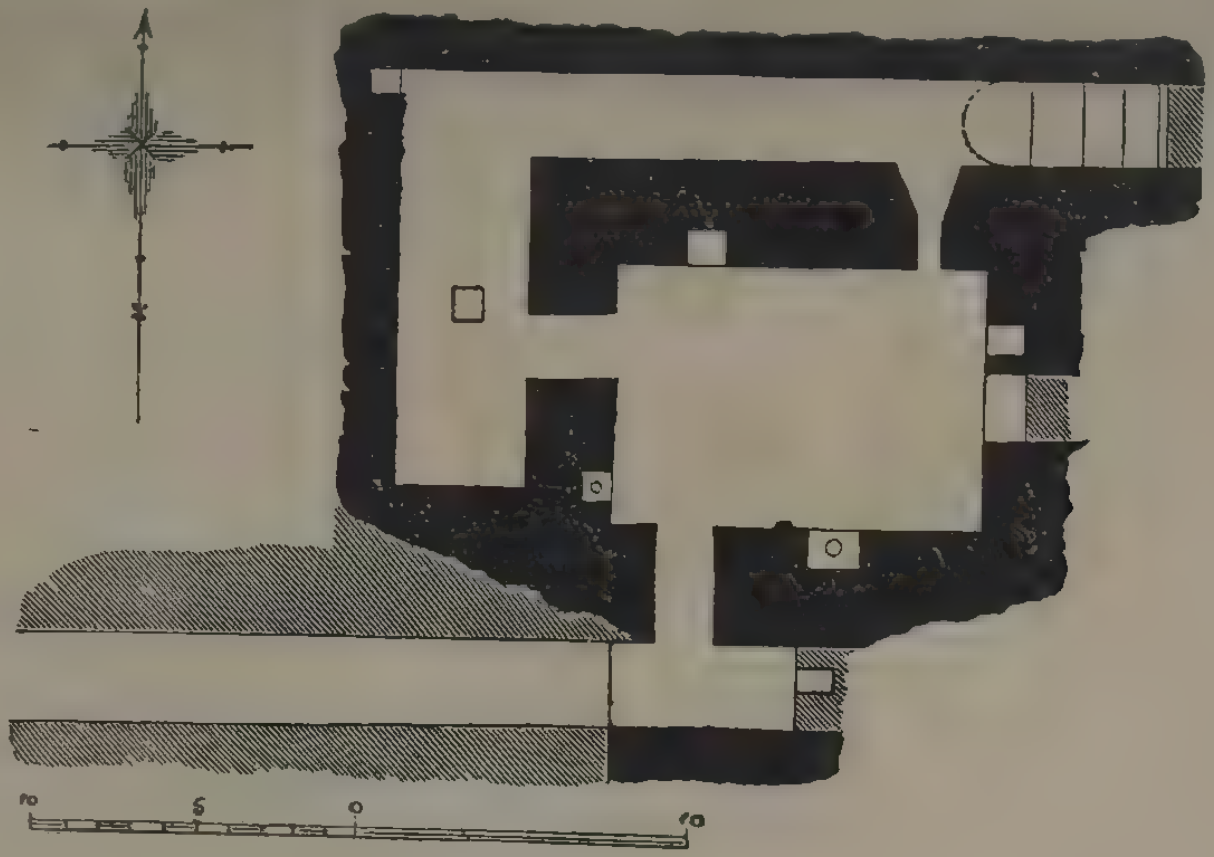
have been added. Anyhow this vaulting, whether contemporary or not, is remarkable in relation to the shape of the chapel, the central line of columns terminating exactly opposite the middle of the apse, and the half arch to the E. resting against the arch that is turned over the entrance to the latter.[1]

Preserved in this crypt are many crosses fleury—one of these, with shears, is remarkably small. The upper story of this original Norm. structure is now divided by a partition wall, the western portion forming the chapter-house—that to the E. a vestry. The chapter-house was apparently recast by Archbishop Roger, who probably added the vaulting, remodelled the N. side, and possibly added the strange, circular windows. The vestry, like the crypt, has a small E. apse, the base of an altar, a projecting piscina, and an aumbrey. At the N.W. corner is a later, trefoiled niche. Finally, above these early Norm. stages is the later Lady Loft—now used as a library—with square-headed Dec. windows. This is a very unusual position for a Lady Chapel, but at Ripon it could not conveniently be put at the E. end owing to the fall of the gound. At Ely it is placed on the N. of the chancel—at Waltham, on the S. of the nave. Notice the piscina, and the bracket on the E. wall. Notice, also, on the S. wall, the mutilated, headless monument which is said to be that of Dean Higgin (1608-1624). Preserved in the Lady Loft is

[1] Somewhat similar is the effect of the 14th cent. church of Cadeby, in Lincolnshire, where a central line of nave arcade terminates thus exactly opposite the middle of the chancel arch. At Goes, in Zuid Beveland, the double aisles of the chancel terminate, in similar, strange fashion, in a single common apse—a nearer parallel, indeed, to Ripon than Cadeby, both Ripon and Goes being vaulted.

a piece of Sax. carving that is reported to have been dug up in the graveyard of the Minster in 1883.

We have left to the last the consideration of what is, after all, the earliest existing structure at Ripon, and in some ways by far the most interesting. There is reason to suspect that the crypt at Ripon is actually part of the church built here by Wilfrid, c. 699. Its very close analogy to the crypt at Hexham, where a church was also erected by Wilfrid, seems sufficient by itself to establish the position. Both of these crypts are good examples of the early "Confessio," i.e. a cavity under the High Altar in which were enshrined the relics of a saint. A "Confessio" of this kind may still be seen in actual use at Poitiers, under the High Altar in the church of Ste. Rhadegunde. The Ripon crypt (best understood from the plan) is slightly less elaborate than that at Hexham, and its dimensions are slightly smaller. The present approach is later mediæval addition—witness the presence of a grave-slab with a cross-fleury in the roof. The original pre-Conquest portion consists of a central chamber, with passages on its N., W., and S. sides. The last two passages, however, do not directly connect with one another, but are separated by a solid stone wall; and in order to pass from one to another it is necessary to enter the central chamber by a door at its W. extremity, and to quit it again by a door on its S. At the E. end of the N. passage are traces of a blocked stair, and this, no doubt, was originally the method of ingress from the church. At Hexham there is also a stair at the E. end of the S. passage, and we should naturally expect a similar arrangement at Ripon; the pilgrims would thus enter by one staircase, pass through the central chamber (in which, of course, were the relics of the saint), and ascend again by the other



PLAN OF PRE-CONQUEST CRYPT, RIPON MINSTER

staircase to the upper church. It is difficult, indeed, to see how visitors, if numerous, could well avoid collision if going and returning by the same narrow route; and Mr Micklethwaite, writing in 1882, had no difficulty in believing that a S.-E. entrance had originally existed, though he was also of opinion that the S. staircase had been blocked at a period "not . . . . far removed in date" from that of the first construction of the crypt (XXXIX. A.J. 354). In 1891, however, he obtained permission to test his theory by excavation, and it was then conclusively proved that there had never been an entrance at the S.E. corner ("Proc. Soy. Ant.," 2nd Series, xiv. 191). It is noteworthy that the early part of the S. passage extends some distance to the W. beyond the W. wall of the W. passage before it merges into the later entrance—a feature that so far corresponds with the curious W. passage that also runs westward from the western gallery at Hexham; and it is suggested by Mr Micklethwaite that this extension was originally the burial-place of Wilfrid, who, as we know from Bede (V. 19), was buried "juxta altare ad austrum." From the fact that the original staircase, both at Ripon and Hexham, descends from the E., and that there is a large niche in the E. wall of the central chamber at Ripon which is supposed to have formed a window by which the faithful might see something of the relics without descending very far from the floor of the main church, it was conjectured by Mr Micklethwaite that the altars of both these churches were originally placed at their W. ends. "The western position of the altar is of very early date, so early, indeed, that it has been doubted whether it was ever used here in English times, except at Canterbury, where it remained from

the old Roman church which Augustine found and repaired" (XXXIX. A.J. 351). Both the door-ways to the central chamber have the characteristic "through stones" that are stated by Mr Baldwin Brown to be characteristic of pre-Conquest architecture. Each of the walls has a niche for a lamp—indeed the N. wall has two, but the more easterly of these has been broken through to the passage behind it so as to form the aperture known as St Wilfrid's needle. The crypt retains much of its old plaster.

IV

The antiquarian interest of Ripon is not exhausted with the Minster. In the grounds of the Canon's residence is AILCY HILL, a singular circular mound, without either fosse (thus differing from the mound in *Mirfield* churchyard) or base-court (thus differing from the early Norm. earthworks at *Sandal* or *Laughton-en-le-Morthen*). Mediæval Ripon had also three hospitals, the chapels of two of which survive; though St John's, "of the Archebishops of *York* Foundation" (as Leland vaguely states (I. 92), and valued in 1534-5 at £10, 14s. 4d., seems now to have disappeared. The HOSPITAL OF ST ANNE, or the Maison Dieu, in High St., Agnes-gate, was rebuilt in 1869, but the ruined chapel remains. Of the date of its foundation nothing is known. It is known, however, that a chantry was established here in 1438 ("Hallet," 133). The chapel apparently opened at the W. to the hall of the hospital by an arch of considerable dimensions, exactly like St Mary's Hall, at Chichester. The building is thought to be 15th century; and possesses an altar-slab *in*

situ, and a projecting trefoiled piscina. The font is now used as a flower-pot.

More interesting is the second surviving hospital of St Mary Magdalene, in Stammergate. This was founded by Archbishop Thurstan (1119-1140), apparently for the assistance of lepers (Dugd. vi., Pt. ii. 620, Num. i.); and was valued at £24, os. 7d. in 1535 ("Val. Eccl.," v. 252). The existing chapel was probably built by Thurstan, but has since been recast in a manner that is puzzling. Most of the windows are now 14th, or 15th, century; but a Norm. hood moulding (apparently *in situ*) still remains above the later pointed S. door; and to the W. of this door there still survives the Norm. capital of the earlier door-way. At the W. exterior are doubtful indications of the former steep gable of the original roof: the difficulty is that the line of this roof apparently descends below the level of the original S. door! There is an opposite N. door-way, and a second to the E. of it (but this is now blocked, and visible only outside). Notice inside: (1) Much dilapidated Perp. screen. (2) Old iron-bound chest. (3) Two mediæval pews, with poppy-heads. (4) Trefoiled piscina, with projecting bowl. (5) Old altar-slab, apparently still *in situ* on its stone altar, but broken across. The altar itself has two large cavities in front. (6) On floor, on S. of Sanctuary—second altar-slab, with three crosses (one end has been broken off). (7) Old cross beams to roof. (8) On N. of chapel, about half-way down, is a trefoil-headed lancet (the lower part now blocked with brick), the sill of which is little more than a couple of feet above the ground. It seems to be a genuine "low-side." (9) Tessellated pavement in front of altar.

ROCHE ABBEY (6 m. N. of Shireoaks). These

picturesque ruins are pleasantly situated in a narrow wooded dell in the magnesian limestone, bordered on the N. by a low, rocky scar, and watered by a musical rivulet. At present the neighbourhood is delightful; and though destined very shortly to be ruined by collieries—"But yet the pity of it, Iago!—O, Iago! the pity of it Iago"—it is still to be hoped that at least these immediate precincts will be spared in the general catastrophe. Roche Abbey was founded for Cistercian monks by Richard de Builli and Richard Fitz-Turgis under somewhat peculiar conditions. Each was owner of the soil on one side of the water, and the two agreed together to give the two banks to the monks on the understanding that the latter should build on which side was most convenient, but that both donors should be reckoned joint founders (Dugd. v. 502, Nums. i. ii.). As to the time of foundation, this is given precisely as 1147, both in the short Latin document called the "Successio Abbatum" (*ib.* Num. xiv.) and in the early 13th century French Cottonian MS. with the dates of Cistercian monasteries (XXXVI. J.A.A. 287). The name of the house (de Rupe) was probably derived from the crags already mentioned; but possibly it was borrowed more immediately from a particular rock which bore a rude resemblance to the Saviour on the Cross, and became in after times an object of devotion. Roche was valued in 1535 at £224, 2s. 5d., and thus escaped the condemnation that befell the minor houses. Finally, however, in 1538 it was surrendered by an Abbot, Henry Cundal, and by about seventeen monks ("Willis," ii. 283). Dr Aveling, in his "History," prints an interesting letter throwing lurid light on the wanton destruction of the fabric. The very stalls in the choir were used

RUINS OF THE TRANSEPTS, ROCHE ABBEY

as fuel to melt on the spot the lead from the roofs (p. 92).

The ruins of Roche Abbey were hardly dealt with by "Capability" Brown; but a partial excavation (commenced c. 1884) (XVIII. A.A.S.R. 341) has again revealed most of their ground plan. Substantially, the only remains are those of the gate-house, of the chancel, and of the E. chapels of the transept (two on each side). Foundations, however, remain over the rest of the area—in some cases many feet high. At any rate enough has been spared of Roche Abbey to render it an object of interest and beauty, not only to the archæologist, who reclothes the dry bones, but also for those who care merely for a spectacle. In the W. Riding, Roche Abbey ranks as a picturesque ruin fourth only to *Fountains*, *Kirkstall*, and *Bolton*. The existing church does not seem to have been dedicated prior to 1241, in which year we find the manor of Sandbeck expressly given by Idonea de Veteriponte "in dotem ad dedicationem ecclesiæ . . . de Rupe" (Dugd. v. 504, Num. x.).[1] It would seem certain, however, whatever the cause of this delay, that the bulk of the building was substantially finished long before the period thus indicated.[2] Its style, in fact, is clearly Trans., and it can hardly have been erected much later than 1170. The length of the church is given as c. 210 ft.; the length across the transept as c. 99 ft.; and the length of the structural chancel as 36 ft. (X. J.A.A., N.S., 209; XVIII. A.A.S.R. 41).

[1] The date is curiously supplied by another deed. (Dugd. v. 503, Num. v.)

[2] Similarly the Norm. church of St Albans, completed in 1088, was not dedicated till 1115. (Lord Grimthorpe's "St Albans Cathedral," 2nd. Ed., p. 3.)

In plan it closely resembles its great Cistercian neighbour at *Kirkstall*—a long nave with aisles, a transept with E. chapels, and an aisleless structural chancel of remarkable relative shortness. The ritual chancel, however, was placed in the structural nave, and was separated from the ritual nave—dedicated perhaps to the general public—by a stone screen that stretched across the whole breadth of the building at a distance of five bays from the W. end. Considerable portions of this remain, and are pierced by a door in the middle. As for the *conversi*, these are supposed to have been accommodated in the N. transept (X. J.A.A., N.S., 209), but I cannot understand upon what evidence. Probably the church was vaulted throughout—certainly in the chancel, the great central crossing, and the chapels of the transept, and presumably also in the transept and nave. The quadripartite vaulting, in fact, remains fairly perfect in the S. chapels, though now rapidly perishing; but only a fragment is left in the N. In the Dec. period windows were inserted—probably with Geometrical tracery—at the E. of the S. transept chapels. Similar windows were perhaps inserted in the N. transept, but these have been destroyed with the walls that received them. There is reason also to believe that the original E. end was remodelled, as at *Kirkstall*, by the subsequent construction of a huge Perp. window (*ib.* 213). The internal elevation of the church may be studied in the chancel, and on the W. face of the E. wall of the transept. The triforium—unusual in an early Cistercian church (cf. *Fountains* and *Kirkstall*), though found again at Byland—consists in each bay of a blind arcade of two very plain arches; and the clerestory has a single, simple window. In the chancel the triforium is a trifle richer. Windows

and arches throughout the church are indifferently round-headed or pointed.

Much of the stone pavement of the nave has been laid bare, and here are four grave-slabs protected by iron hoops. One has a cross-fleury and a sword; a second, a rim inscription: *Orate pro a[n]i[m]a . . . Rilston . . . qui (?) obiit . . . penultimo Januarii anno D[omi]ni M . . . LXXXX . . .*; a third commemorates another member of the Rilston family (*ib.* 210); and the last has a rim inscription and cross-fleury:

> "*Here lygges Peryn of Doncaster and Ysbel his wyfe,*
> *A gude trwe brother whilom he was on lyfe.*
> *Jhu [Jesu] for thy mercy bring yam to bliss:*
> *Patern[oste]r for ym who so redis this.*"

(*Ib.* 211.) On the W. of the stone screen already mentioned are the foundations of two altars—one on each side of the door-way (*ib.* 210). Near here was found a stone containing some fragments of bone and of a link of chain armour—Mr St John Hope suggests the relics of St Godric, a hermit of Finchale Priory (*ib.* 210). The chapels have been separated by stone walls, and two of them retain enormous piscinas. The base of the high altar remains; and to the S. of this is a piscina in a very large rectangular opening, and traces of sedilia in the wall. Opposite, on the N., are the remains of two rich (?) Dec. canopies, one of which is supposed (*ib.* 213) to have been for a tomb—one for an Easter sepulchre.

The monastic buildings lay, as usual, to the S. of the church, and their site has been more or less identified. The excavation here, however, is less complete than in the nave; little is visible save a few courses of base; and most of the ruins are entirely buried

under masses of grass-grown debris. In particular, the square of the cloister cannot be fixed by the eye in its integrity. The Sacristy that intervenes as usual between the S. transept and chapter-house presents two unusual features. The first of these is a door to the E., which possibly gave access to the burial ground (*ib.* 213); the second is a door-way on the S. into the chapter-house—a very uncommon arrangement, but one of the former existence of which there are said to be traces at Netley (XVIII. A.A.S.R. 35). The chapter-house itself was vaulted in two aisles, with a central line of columns.

Rumbles Moor is the name of the remarkable mass of high ground, broken into many different elevations and promontories, and clad in many places by vast stretches of heath, that lies for a distance of about a dozen miles between the valleys of the *Wharfe* and the *Aire*. The highest point, to the S. of *Ilkley*, is apparently 1323 ft. Whether the name belongs to the whole mass of hill—or agglomeration of hills—or is properly used only of a particular portion, is a point that needs clearing up. Rumbles Moor presents bold escarpments in the direction of *Skipton* and *Ilkley*; it is also conspicuous from *Otley Chevin*, and from the lower parts of *Wharfedale*, about *Harewood*. From many different points it commands prospects of great variety and beauty; those who cross by the driving road from *Keighley* to *Ilkley* have a beautiful view of lower *Wharfedale*, towards *Bolton*, by diverging to the left to Cooper's Cross; and there is also a pleasant track across the heather from near Hawkesworth Hall to the Cow and Calf. This last passes the remains of two megalithic circles: the moor, in fact, as a whole (including Baildon Hill), is richer in prehistoric antiquities—circles, tumuli

and mysterious cup-and-ring marks—than any other district in the Riding.

ROSSINGTON is a pretty, well-cared-for village, set in a charming tract of country. The church has been rebuilt in bad sham Gothic—all except the Perp. W. tower; but fragments have been incorporated from its old Trans. predecessor, e.g. the arch of the S. door-way of the nave (which is ornamented with beak-heads), and the magnificent chancel arch, with carved capitals and zig-zag ornament. This arch has been raised at the rebuilding of the church, but obviously its shafts have always sprung—as at *Frickley*—from bases at some height above the ground. But the principal glory of Rossington Church is undoubtedly the magnificent 15th-century pulpit, round the top of which is cut: *Orate pro a[n]i[m]a Ricardi Stansall et uxoris eius.*

ROTHERHAM, in itself, is simply an ugly, overgrown, red-brick, colliery town, with hardly a good street in it. Yet even Rotherham—and this cannot, alas! be claimed for some other bad creations of modern industrialism—yet even Rotherham,

> "like the toad, ugly and venomous,
> Wears yet a precious jewel in his head."

This, of course, is the noble parish church, which was made collegiate by Archbishop Thomas Scott (or Rotherham) of York (1480-1500) in 1483. (Dugd. vi. 1441, Num. ii.). This college of Jesus was at first intended for a provost and only two fellows to preach the word of God in the parish of Rotherham, and also at other places in the diocese of York. A hope was, however, expressed from the first that this very slight beginning might be afterwards increased if opportunity happened. We find, accordingly, that provision is

made in the statutes for a society on a more extended scale. "Sicque incorporavi et incorporo in collegio [meo unum præpositum]," continues the old man in his will (LIII. S.S. 138, 140), which in some respects remarkably reiterates the language of the statutes, "tres socios, et sex pueros, ut ubi offendi Deum in Decem Præceptis [Suis, isti decem orarent] pro me." This College was valued in the "Valor Ecclesiasticus" at £58, 5s. 9½d., and was recklessly destroyed by the act for the suppression of the chantries in 1547 (I. Edw. I. c. 14). "That objects so abundant," says Mr Guest (p. 106), "in richest promise and in immediate moral good to the town and people should have had so short a span of duration is beyond human comprehension, and, as respects the perpetrators of the wrong, beyond human forgiveness."

The magnificent church of All Saints (*open*) is rightly described by Rickman as "one of the finest Perpendicular churches in the north" (4th Ed. 274). The nave and transepts, and the noble crocketted spire, together with the upper part of the central tower, were probably built wholly by Archbishop Rotherham. That the lower part of the tower is older than the nave is proved by the existence of the weather-moulding of an earlier structure on its W. face;[1] but it seems probable to the writer that the present arches are later insertions in the earlier walls. The crossing is now vaulted with fan tracery—the only example that I remember in the county: formerly it had a lantern, the lights of which now look into the church owing to the raising of the various roofs. The nave is of four bays, and "the piers are of a very singular section, being, in general contour, of an

[1] In the "Churches of Yorkshire" this work is attributed to the 14th century (II., 71).

elongated lozenge shape, the longer section running north and south. Something of the same section appears in Ensham Church, Oxfordshire, but there the longer section is east and west" ("Churches of Yorkshire," II. 67). The capitals of these piers are very slight, and have the same little battlements as those in the adjoining parish church of *Sheffield*. The chancel also is supposed to be older than the time of Archbishop Rotherham; but the clerestory, at any rate, seems later, and looks Debased. It may be added that the warm red sandstone of which the church is built —though now somewhat smoke-soiled both inside and out—adds to its splendour of architecture the additional grace of colour. The epithet "warm" is not idle as applied to the material of Rotherham Church, or of Chester and Lichfield Cathedrals. That red sandstone can sometimes be cold and drab is known to those who have visited Rodez.

Notice: (1) Old bench-ends in the Lady, or Jesus, Chapel on the S. side of the choir. One has the Sacred Initials; two others, Thomas Gurre;[1] whilst a fourth exhibits Wombwell impaling Wentworth. (2) Also in this chapel, against the E. wall—altar-tomb, with a slab at the back, that may perhaps once have borne brasses. This is possibly the monument —though this is pure conjecture—of Henry Carnbull, Archdeacon of York (d. 1512), who desired by his will (should he die at Jesus College, in which he then lay sick) to be buried "in the chapell callid Jhesus Chapell, laid low under foote afore the alter ther, coverid with a marbill stone conteynyng this epi-

[1] I cannot trace this Thomas Gurre. There was, however, a Joan Guerre who was buried at Rotherham and who made her will on 18th December 1505 (Y.A.S., R.S., vi. 75).

taphie," etc. (LXXIX. S.S. 29). I do not know that the monument now in question can strictly be described as covering his remains with a marble stone: probably his executors were not studious as to details. Anyhow this Carnbull had founded a chantry for two priests in 1505 "at th' alter of Jeshus and Our Lady" (XCI. S.S. 205).[1] (3) Also in this chapel—ancient font. (4) Across the W. side of this chapel—fine old screen, with base of loft. (5) Monogram of the Virgin on the roof of this chapel, "and on one of the bosses the five wounds of Our Lord" (X. J.A.A., N. S., 222). (6) Old stalls and seating in chancel. One end of these has the arms of Wombwell; two others, perhaps, the Shrewsbury talbot. There seem to be only two misereres: at any rate only two are left. Notice the poppy-heads of these stalls, which terminate in figures. (7) On the E. side of the N. chapel (St Anne)—altar-tomb, with recessed back above it, two shields, a large quadrangular brass plate, and an inscription commemorative of "Robarte Swifte" (d. 1561), and of his wife, Anne (d. 1539). This late kind of altar-tomb, with brasses on a separate slab at the back, is not common in Yorkshire. (8) Underneath this monument—old chest. (9) Small piscina, with broken projecting bowl, and three sedilia. (10) Very handsome Jacobean pulpit (the sounding-board looks later). (11) Good flat roofs in nave and chancel (the latter coloured). (12) Numerous 17th-century brass inscriptions. I may add that these last are kept admirably clean, in striking contrast to some

[1] Hunter locates this chantry in "the north limb of the transverse beam" (i.e. the N. Transept); and adds "the large altar-tomb against the north wall . . . may have been his monument." I have no note of any monument in this position.

corroded examples at *Sheffield*. (13) On floor of Sacrarium—stone with inscription: *Here is interr'd the Bowels of Jane Dutchess of Norfolk*. (14) Built into N. wall of N. aisle—what seems to be the fragment of the back of another altar-tomb of the type already described.

Rotherham bridge, over the dirty *Don*, has a desecrated Chantry chapel of the 15th cent., now used as a tobacconist's shop! It is far less interesting than that at *Wakefield;* but buildings of the kind are so rare in England that none should be over-looked. It is pitiable, indeed, that this should not be rescued and restored.

Rothwell.—This is an ugly colliery village. The church (*open*) has a good 15th-century W. tower, with a corbelled-out parapet, but the body seems mostly rebuilt. The S. door-way, however, is old, and is guarded by a much decayed, though extremely interesting, porch, which is probably contemporary with the Restoration font. This last, which is also of considerable interest, has: *C.R.* 1662; *R.W., Vicarius, Wrothwell*; and several other initials. The canopy is said to be contemporary. At the W. end of the church is piled up a collection of fragments —two at least Norm.—and also some incised crosses. One fragment exhibits two horse-shoes. In the N. aisle is a brass inscription to Peter Collings (d. 1682).

Rothwell has a restored village cross, and a fragment of castle that belonged to the Lacy family.

ROYSTONE is another uninviting colliery village, which increased enormously in the decade 1891 to 1901. The church (*open*), however, is rather large; distinctly interesting; and luckily well away from the bulk of the ugly cottages. The body is apparently Dec., consisting of nave, clerestory, chancel,

and possibly the N. and S. chapels. In the Perp. period, however, the nave was prolonged by a bay towards the W.; a fine W. tower was erected; and windows were inserted in the body of the church. The Dec. nave-arcades are of very strange character—their arches are almost four-centred, and exceedingly depressed; and there are no capitals. The most striking feature, however, of Roystone church—though it is said to be paralleled at Macclesfield, in Cheshire—is the remarkable pentagonal oriel on the W. face of the tower, below the level of the belfry windows. It is difficult to attribute this to any other cause than a whim on the part of the architect. Notice: (1) Large octagonal Perp. font. (2) Rood loft stair at N.E. corner of N. aisle. (3) Perp. screens between N. aisle and N. chapel, and S. aisle and S. chapel. (4) Fragments of old glass in three windows in S. chapel; in window of N. chapel; and in vestry. (5) Piscina in S. chapel. (6) Lower half of old screen on S. of chancel. (7) Monument on N. of chancel to Sandfoord Nevile (? d. 1672). This consists of a black marble slab supported by four weeping cherubs in white marble. (8) Old alms-box. (9) Traces of wall-painting over W. face of chancel-arch (figures); on the N. clerestory and S. wall of S. aisle (texts); and on the inner face of the S. nave-arcade. Possibly all is post-Reformation. (10) Old roofs in nave and aisles. One of the bosses seems to have a plain saltire—another the Tudor rose. (11) Old pews in chancel and under tower. (12) Door-way at W. of N. aisle, about 3 to 4 ft. above the ground. This apparently gives access to steps leading to the tower turret, which is placed at the S.W. angle of the tower.

Rufforth (1¾ m. S. of Hessay) has a pretty little new church (*open*), completed in 1896. Incorporated

are two or three fragments brought from the former structure, e.g. two circular-headed E.E. door-ways on the S. of the nave and tower respectively. At the E. end of the aisle is an old altar-slab, on a modern stone altar, but I could not detect any crosses.

Ryeloaf Hill is pre-eminently the mountain of *Malham*, though actually less high (1794 ft.) than the less conspicuous highland behind it. The older, and much more interesting name of this hill, seems to have been Inglehow.

RYTHER (1¾ m. N.W. of Cawood). The little church of Ryther—extremely interesting, and more than commonly well restored—lies among the fields to the E. of the village, from which it is approached by a path. The little W. flèche[1] is unusual in Yorkshire, and reminds one more of Surrey. That part of this church is Sax. can hardly, I think, be doubted, though omitted from his index list by Mr Baldwin Brown. Thus all the stones of the chancel-arch, which has very simple capitals, are exactly of the thickness of the wall; whilst the jambs of the priests' door have something that at any rate resembles the familiar "long-and-short" work. The nave, however, was apparently rebuilt in the E.E. period; whilst an early Dec. S. aisle was subsequently added, and a later Dec. chancel and window on the N. of the nave.[2] Notice: (1) Large hagioscope to S. of chancel-arch. (2) Piscina in aisle. (3) Interesting series of monu-

[1] Perhaps originally constructed in pursuance of the bequest of Sir William Ryther (cf. *infra*): "Lego omnes telas ac tegulas infra dominicum meum de Rither ecclesiae praedictae, ad aedificationem unius campanilis" (XLV. S.S. 217).

[2] That there was also an intermediate Norm. church, or portion of a church, is sufficiently proved by the fragments built into the outside walls.

ments in aisle: (*a*) Recumbent effigies of man and woman (he with crossed legs and in chain mail). The shield has the arms of Ryther; (*b*) Recumbent effigy of a woman in horned head-dress; (*c*) Fine Perp. altar-tomb. The brass inscription has been torn away; (*d*) Fine alabaster altar-tomb, with mutilated recumbent figure of a man in plate armour. Doubtless all these monuments commemorate various members of the Ryther family; but there seem to be no means for their special allocation. By his will, dated 1475, Sir William Ryther desired to be buried "in mea par[orchiali] eccl[esia] de Ryther" (XLV. S.S. 217); by his will, dated 1491, Sir Robert Ryther, a son of this Sir William, desired to be buried here by the side of his father (*ib.* 217 n.). (4) On the floor of this aisle — (i) Brass inscription to John Robinson (d. 1619); (ii) Base of small incised cross, with rim-inscription: *Orate pro . . . propicietur Deus. Amen*; (iii) Much worn head of a cross-fleury; (iv) Brass inscription to Henry Robinson (d. 1636). (5) In E. window of aisle—fragments of ancient glass, including the arms of Ryther and Greystoke. (6) In W. window of aisle—female figure, and the coats of Ryther and Ros. (7) Old font (? Dec.). (8) Small piscina in N.E. corner of nave. (9) On floor, on N. of sanctuary—grave-slab with inscription in Longobardic characters: *Hic iacet Idonia de Gainesburgh Priorissa de Appelton.* This is apparently the monument of the Idonia who was prioress of *Nun Appleton* in 1342, in succession to Lucy de Gainsburgh—perhaps the two were sisters. There was, however, another Idonia (Idonia Danyell), who was prioress in 1413 (Y.A.S., R.S., xvii. 159). (10) Remains of stoup by S. door.

It is remarkable that the little church of Ryther

still retains four altar-stones—a circumstance possibly unique in a structure of such humble pretensions. One of these, at the E. end of the aisle, exhibits the usual five crosses; a second, on the N. of the sacrarium, has traces of four; a third, at the E. of the nave, has three rude crosses; and the fourth, on the S. of the sanctuary, has apparently none.

Built into the E. side of the porch (S.) is a fragment of cross-fleury—into the W. a mutilated (?) crucifixion. On the S. of the churchyard is a sun-dial that is possibly built on the socket and shaft of an ancient cross.

Sandal Magna, though now practically a suburb of *Wakefield*, possesses some points of interest. First amongst these must be reckoned the church, a fairly large structure with a central tower. The kernel of this is perhaps a cruciform, aisleless, Norm. church, but in that case it has undergone vast transformations. The nave-arcades were apparently added about the close of the 12th century, and the second column from the E. in the N. arcade has a capital with stiff foliage that looks as though it might be dated c. 1170. Subsequently, about the beginning of the 14th century, the church underwent still further mutations, the chancel and transepts being then rebuilt, or recast; the tower arches being reconstructed; and the windows refashioned in the aisles of the nave. That the bottom part of the tower was then remodelled, rather than rebuilt from the ground, is shown by the continued existence of the plate line of the original Norm. roof, which is lower than the Trans., or E.E., nave-arcades. The bases of the tower piers are remarkable—is it possible that later, Dec. mouldings have been cut into Norm. originals. The windows of the aisles are also very strange, consisting of two or three grouped,

shoulder-headed lights, but divided by definite mullions —Sir Stephen Glynne rightly calls them "odd windows almost of domestic character" (XIV. Y.A.J. 340). Finally, in the Perp. period, was built the Waterton chapel on the S. of the chancel. This is apparently very late in the style, as witness the tracery of the wretched E. window. The building of this chapel has led to some curious results, for the two Dec. windows which formerly existed on the S. of the chancel (but were of course rendered useless by the addition of the chapel) have apparently been placed side by side in the E. wall of the chancel; whilst the window that was formerly on the E. side of the S. transept has also been shifted — though the hood above it remains—and placed also in the E. end, but above the other two. Sandal has thus the peculiarity of possessing *three* E. windows, and should be compared in this respect with *Almondbury*. The two W. bays of the nave, it should be added, are 19th-century addition.

Notice: (1) Perp. screen between N. transept and N. aisle. (2) Screens, with grape-moulding, enclosing the two most easterly of the four bays of the Waterton chapel. (3) On floor of this chapel—brass inscription to "that incomparable gentlewoman," Mrs Alice Waterton (d. 1627). (4) On S. wall of this chapel —curious iron memorial-slabs to members of the Beaumont family. (5) Fragments of old glass in E. window of N. transept. Some of these, *in situ*, have covered cups in the border, and are no doubt contemporary with the Dec. window. (6) Other fragments of glass—perhaps also Dec.—in a window on N. of N. aisle—among them the arms of Warren. (7) Restoration font: "H.B.: C.R.: 1662: R.D." (8) Old chest in chancel.

In I. Y.A.J. 132 is a description of two heraldic bench-ends in Sandal Church, which the writer strangely omitted to notice. They exhibit the Percy locket and crescent, and: *Orate pro bono statu Joſelymy Pyrcy, Armegery.*

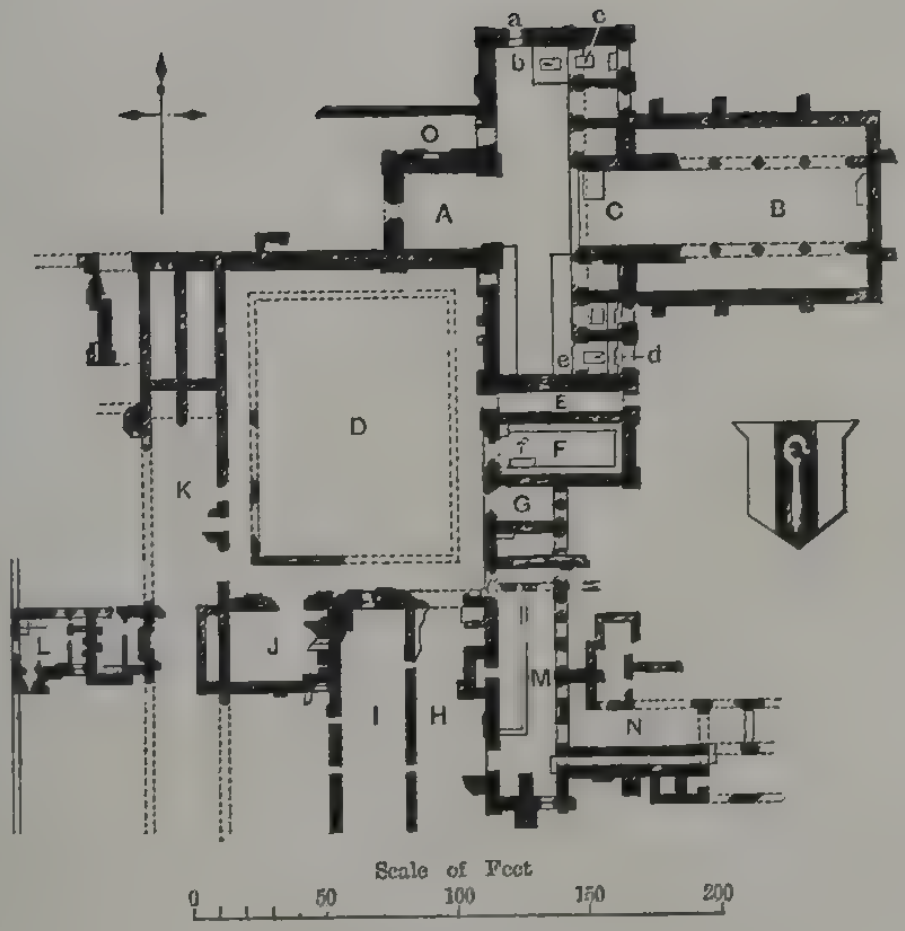
The site of SANDAL CASTLE is a third of a mile roughly W. from the church, but there is little to be seen save enormous earthworks. These, like the similar entrenchments at *Conisborough* and *Tickhill*, are formed on the familiar plan of a mote-hill with a base-court on one side of it, and were probably thrown up by the first Norman grantee immediately after the conquest, i.e. William, Earl of Warren and Surrey.[1] Some kind of solid super-structure must certainly have been raised upon these earlier foundations prior to the commencement of the 14th century, at which period (i.e. c. 1317) we find it taken and burnt by its neighbour Thomas, Earl of Lancaster, in revenge for the abduction of his wife, Alesia de Lacy, by the eighth Earl of Warren. The castle, however, was apparently rebuilt, or repaired, on its restoration to the Earl of Warren in 1328; and a print of it as it existed in the reign of Elizabeth was reproduced in "Vetusta Monumenta" in 1753, and again in XIII. Y.A.J. 154. This—again of the type of *Conisborough*, *Tickhill*, and *Pontefract*—consisted roughly of a shell-keep on the summit of a mound; of an *enceinte* wall round the base-court—against the inside of which were placed the domestic buildings; and of a gate-house on the N.

[1] Dr Walker indeed suggested, writing c. 1894, that these earthworks were really Sax., and attributable to the 8th century (XIII. Y.A.J. 155), but this view is now generally abandoned in the light of recent researches. I should add that I am indebted generally to Dr Walker's paper for this notice of Sandal Castle.

The castle was owned by Major Beaumont at the time of the Civil War, and underwent a siege of intermittent severity on behalf of the king in 1645. The governor for most of the time was Colonel George Bonivant, who surrendered on honourable conditions on the 1st of October. The Commons, in pursuance of their usual prudent policy—however much the archæologist may have reason to deplore it—thereupon resolved (on 30th April 1646) that the castle should be "slighted." ("Commons Journal," iv. 525.) So effectually was this order carried out that hardly a stone is now visible. The Civil War, indeed, proved itself as ruinous to the picturesque remains of mediæval military architecture as did the Dissolution to the remains of mediæval monastic piety! Part of the moat retains water.

Sawley Abbey (2 m. N.N.E. of Chatburn) is pleasantly situated in the open lower valley of the *Ribble*—to the N. is the river with a picturesque bridge; to the S., the dark mass of Pendle Hill, in Lancashire. The river, in fact, becomes the dividing stream between the two Roses only a mile or so below Sawley. The foundations of the old Cistercian abbey have been completely excavated. As a picturesque ruin their value is slight, but their ground-plan presents several points of interest; and nowhere, perhaps, is the ill fortune of a small monastic house—the *res angusta domi*—written more visibly in existing remains.

The lower courses of the walls of the original church remain much as they were left by their founder. The proportions thus disclosed are remarkable, the total length of the nave and chancel, including the crossing, being actually 12 ft. less (113 ft.) than the total length of the transept. With the exception of the nave, the plan of the church, on a smaller scale,



REFERENCE.

A. *Nave.*
B. *Choir.*
C. *Pulpitum.*
D. *Cloister Court.*
E. *Slype.*
F. *Chapter House.*
G. *Parlour.*
H. *Warming House.*
I. *Frater.*
J. *Kitchen.*
K. *Undercroft of Dorter of Conversi.*
L. *Rere Dorter of Conversi.*
M. *Undercroft of Monks Dorter.*
N. *Rere Dorter of Monks.*
O. *North Chapel.*

PLAN OF SAWLEY ABBEY

has affinities to the ground plan of *Kirkstall*. In each we find a short, aisleless choir, the only light in which, at Sawley, was from a window at the E.; in each we find a transept with six E. chapels. At this point, however, the similitude ceases; for, whereas we have at *Kirkstall* a magnificent nave, consisting of nine bays, and with N. and S. aisles, at Sawley we have only a short aisleless nave actually measuring not more than 39 ft. This nave, too, apparently, like the chancel, was lighted only by windows that were pierced at the end. There is reason, however, to believe that it was intended originally to prolong this nave for at least twice as far again towards the W. "The foundation of a wall," joined with, and bonded into, the south-western angle of the nave, and running directly west for the space at least of ninety ft., raises the presumption, that the contraction of the nave was not at least voluntary. . . ." (II. A.A.S.R. 79.) It would seem, moreover, that the monks had been compelled by the deficiencies of their nave to supplement it by the erection of a chapel on the N. Of this a curious triple piscina remains on the S. (though at some distance from the E. end), and an altar that is supposed by Mr Walbran actually to have been fashioned in the thickness of the original W. wall of the transept (*ib.* 78).

The church continued thus, with all its limitations, till the approach of the Dissolution, when the monks of Sawley, like their brethren at *Bolton*, were inspired to a fruitless activity. They accordingly commenced the erection of a new choir on a scale of comparative magnificence; and that this—more lucky than Prior Moon's tower at *Bolton*—was actually completed is proved by a number of small circumstances. (*Ib.* 83.) This extension to the E. had N. and S. aisles, separated

from the centre by arcades of four arches. Of the bases of the columns most have "been collected from cottages in the village, or the adjacent farm holds" (*ib.* 83). It is noticeable, however, that the walls of the old choir had not yet been removed at the time of the Dissolution, and still remain to the W. of the present arcades.

In this mutilated shell may still be found many small matters of interest. Notice, for example, the remains of the *pulpitum* that marked the western limit of the new 15th-century chancel. Notice, also, the remnants of altars in the four chapels most remote from the crossing—it is suggested that the two that immediately adjoined the old choir had already been cleared with a view to their being made part of the new aisles to the chancel (*ib.* 79). With regard to the grave-slabs, the position of these will most readily be found by reference to the lettering on the plan. (*a*) Floreated cross. (*b*) In the N. transept, in front of the extreme N. chapel—much-worn slab, with traces of a floreated cross, a sword, and perhaps a notary's ink-horn and penner. (*c*) In the extreme N. chapel. Casement of the brass of a priest; round the margin: + *Sire Robert de Clyderhow Persone de Wygan gist ycy. Dieu de sa alme eyt verray mercy* +. This Robert took part in the rebellion of Thomas, Earl of Lancaster, c. 1321-2, but apparently escaped with his life. He died in 1334 (Harland, 75 *et seq*). The fact that the casement of a pastoral staff is excavated on this slab suggests—the fact seems hitherto to have been over-looked—that Clyderhow was once abbot of the house. There is a possible vacancy in the list of abbots (Y.A.S., R.S., xvii. 190) between Abbot John de Heton (last heard of in 1332) and Clyderhow's death in 1334. But Clyderhow's

tenure in that case was very short. He may of course have served at an earlier date, but have resigned before his death. (*d*) In the extreme S. chapel—slab with two floreated crosses according to Mr Harland, but I could discover only one. (*e*) In the S. transept, in front of the extreme S. chapel—grave-slab of Prior William Rimmington. Nothing now remains visible on this much attrited stone; I take the inscription again from Mr Harland (69): *Hic iacet Magister Will[ielmu]s de Rymyngton sacre pagine professor et prior huius domi ac quondam cancellarius Oxonie.* William Rimington was Chancellor of Oxford in 1372. His writings against the Wycliff heresy are extant. Notice in, or about, the church: (1) In S. transept, on a heap of stones, the achievement of Tempest. (2) To the S. of the nave, among another heap of stones, a slab with the separate arms of old Percy and Lucy.

The monastic buildings at Sawley may be traced with tolerable accuracy, and do not appear to deviate in any noticeable particular from the normal Cistercian plan. The chief peculiarity is the position of the cloister, which projected far beyond the W. end of the church—it could hardly have done otherwise in relation to a nave of such extravagantly diminutive length. To the S. of the S. transept is the usual sacristy; and to the S. of this again is the chapter-house—a rectangular apartment on the floor of which remains a grave-slab with a cross and pair of shears. The skeleton underneath is said to be that of a woman (*ib.* 71), perhaps of some notable benefactress to the house, who was buried in this place of high honour. To the S. of the chapter-house come two small chambers, exactly as we get at *Kirkstall*. One of these was probably the auditorium,

or parlour; the second, at *Kirkstall*, was once occupied by the day-stair to the dorter, and may probably have originally served the same use at Sawley. In that case, however, it seems afterwards to have been abandoned—exactly as happened again at *Kirkstall*—for a new flight of steps at the E. end of the S. walk of the cloister. If the building running W. from the S. end of the dorter of the *conversi*, and now occupied as a cottage, be really, as I suspect, the rere-dorter of the *conversi*, this, in its position, is exactly analogous both to *Kirkstall* and *Fountains*. On the end towards the lane is a 15th-century window, with the fusils of old Percy. The rere-dorter of the monks, running eastward from the S. end of their dormitory, is also paralleled at *Fountains*; but at Kirkstall the arrangement was different. In the lane outside the grounds are two arches, apparently re-erected; in the masonry round about them are built in many carved stones, e.g. a Virgin and Child, the Percy locket and crescent, the fesse dancettée of Vavasour, and Mallory[1] impaling Constable. Sir William Mallory married Joan Constable (XVI. H.S. 195), but I cannot discover the date of the match. As, however, his grandfather, Sir John, presented to the second mediety of the rectory of *Linton-in-Craven* in 1521 (LXXVIII. S.S. 251), it is fair to assume that this achievement, if it really belonged to the abbey, can have been placed here only immediately before the Dissolution. Perhaps Mallory was a contributor to the rebuilding of the choir.

Sawley Abbey was founded by William de Percy, for Cistercian monks, in 1147—probably, in fact, he

[1] Quarterly: (1) Mallory, (2) Tempest of Studley, (3) Conyers, (4) Washington. The Mallory matches are all explained in the pedigree in XVI. H.S. 195.

actually built their house for them before they came into residence under Abbot Benedict. Such, at any rate, is suggested—if only suggested—by the very unusual language of two of the charters ("[abbatia] quam ego ipse construxi") (Dugd. v. 512). Be this as it may, the monks, as at Jervaulx, found that even the corn would not ripen in this wet and gloomy spot. Forty years later they were reduced to such poverty that the chapter at Clairvaulx had resolved on their dissolution, unless indeed some one should in pity come forward, and give them sufficient endowment to live. Matilda de Percy, Countess of Warwick, and daughter and heiress of their founder, was unwilling that the good works of her father should thus wholly come to naught; and she gave them, accordingly, the church at *Tadcaster*, with the approbation of her sister, Agnes (*ib.* 512, 513). The threatened destruction was thus averted, but the fortunes of the abbey still languished; its site was described as almost barren, as poverty stricken, and mountainous. But if the monks of Sawley lived obscurely, at any rate they died with acclamation. The district round Sawley and Whalley appears to have been a centre of particular disaffection during the Pilgrimage of Grace; the last abbot, William Trafford, wrote a letter to their patron, Sir Thomas Percy, that seems to have been considered treasonable; and the monks were apparently restored to the house by force after its dissolution. On 28th October, 1536, Henry wrote to the Earl of Derby: "If on your coming to Sawley you find the abbot and monks or canons restored again, of which they must either have been authors or abettors, you shall at once cause the abbot and certain of the chief monks to be hanged on long pieces of timber or otherwise out of the

steeple."[1] ("Papers, Henry VIII.," xi. 357.) The rebels were still in possession of Sawley on the 10th February of the following year (*ib.* xii. Pt. 1, 182); and on 22nd February Henry wrote, still more savagely: "You shall without pity or circumstance . . . cause the monks to be tied up without further delay or ceremony" (*ib.* 227). William Trafford himself was hanged at Lancaster in 1538 (Willis, ii. 284; Stevens, ii. 50). Stevens writes of him as "one of that small Number, who in those Days had the Courage to give up his life a Sacrifice to his Conscience." I do not know, however, that it has previously been pointed out that a pension of £20 was granted to Thomas Bolton as abbot of Sawley on 26th June 1536. Bolton has hitherto been regarded as the penultimate ruler of the house, but it is clear from this, either that Trafford was an unauthorised abbot afterwards intruded by the rebels, or that it was Bolton who was executed at Lancaster, and that Willis and Stevens have given him the wrong name. There are innumerable references to Sawley in volumes xi., xii., and xiii. of Gairdener's "Letters, etc., of Henry VIII.," but none of them refers to the last abbot by name with the single exception of the pension paper.

Saxton (2½ m. W. of *Church Fenton*) possesses an unrestored church, with a chancel arch of the plain early Norm. type; a Dec. chapel on the S. of the nave; and a good Perp. tower. Notice the enormous "squint" in the chapel—like those at St Mary's, at Guildford, it opens down to the ground. Notice also the Norm. window that remains on the N. of the chancel. The inside, however, is chiefly remarkable for the 17th-century ledger stones of the Hungate

[1] These two passages are quoted as epitomised in Gairdner's "Letters, etc., of Henry VIII."

family, all of which commence with the invocation (strange at its date in a Protestant church) "*Ora pro anima.*" On the N. wall of the chancel is a curious, painted, wooden coat of arms, with an inscription below: "*Gentill reeders herof of ȳ charatie pray ffor ȳ soule of Anthony Hamond Esquier who departid oute of this missarable worlde*" in 15 (?)54. By far the most interesting object, however, in connection with Saxton is the monument, on the N. of the churchyard, of the first Lord Dacre of the North, who was slain at Towton Field in 1461. In shape it is an altar-tomb of the ordinary type, with heraldry at the sides and ends, and an inscription on the top round the rim (*cf.* X. Y.A.J. 307). Probably no other tomb of this age and importance is now left in the open in any other English churchyard. Leland (vi. 15), however, calls this a "meane Tumbe," i.e. a tomb of only moderate importance. "In the Chyrch Yard," he adds elsewhere (i. 44), "were many of the Bones of Men that were killid at *Palmesunday feld* buried." In the S.E. corner of the churchyard is a sun-dial that is probably formed of an ancient cross.

Sedbergh, placed beautifully in the valley of the *Lune*, at the foot of the steep green *Howgill Fells*, and at the point of radiation of three tributary valleys, is certainly one of the remotest little towns in Yorkshire. The place is chiefly noted for its school, founded by Roger Lupton, Provost of Eton, in 1528. This was for long an old-world, northern grammar school, of a type perhaps now extinct, but formerly preserving a kind of life which is faithfully reflected by Wordsworth in the first and second books of the "Prelude," in his description of his school days at Hawkshead. Recently it has been exalted to the rank of a public school—perhaps the first of its class in the North of

England. The picturesque school-house still remains, among many modern additions. The church (*open*) is a somewhat important Trans. structure, with N. and S. arcades carried through from end to end. There is no chancel arch. It is noticeable, however, that the second pier from the W. in the N. arcade is a double respond, and one is tempted to conjecture that the church was thus prolonged two bays to the W., and perhaps the S. aisle added, at a period not very long after its original erection. Anyhow, there are now eight arches on the N. — two strangely distorted—but only six on the S. The last arch to the E. is pointed in each arcade. All the windows, including those of the clerestoreys, are Perp. or Tudor; and the W. tower is also Perp. and built in two stages, the upper of which slightly overhangs. Notice: (1) On S. of nave—wall monument, with bust to John Dawson (d. 1820). This remarkable man, though the son of a small "statesman" in the neighbouring *Garsdale*, and largely self-educated, is known to have "coached" at Sedbergh at least eight senior wranglers (D.N.B.). (2) Fragments of Perp. wood-work in vestry. (3) Also in vestry — portion of the old yew-tree, formerly in the churchyard, under which George Fox is said to have preached. This is apparently the incident recorded in his "Diary" for 1652, though there is seemingly some doubt as to the actual town: "In the same week there was a great fair at which servants used to be hired; and I went and declared the day of the Lord through the fair. And after I had done so, I went into the steeple-house yard, and many of the people of the fair came thither to me, and abundance of priests and professors" (i. 162). (4) Small brass inscriptions on floor at E. of nave; (*a*) Josias Lambert (d. 1730);

(*b*) M. W. (d. 1690). The last has an interesting inscription. (5) Traces of Norm. work (perhaps of two blocked windows) above the tower arch, on the side towards the nave. (6) At the W. end—(?) 17th-century pews.

SELBY, on the bank of the muddy, tidal *Ouse*, and situated in the middle of one of the most uncompromising flats in Yorkshire, is as dull a little town as any in the Riding—small as it is, and sleepy as it is, yet just too big, and just too industrial, to exhibit the picturesqueness, quaintness and individuality of other smaller towns that in some respects resemble it—*Tadcaster* for instance, or *Snaith* or *Hatfield*. Its solitary attraction indeed—for one can hardly reckon in that category the market cross dating from 1790—is its really magnificent Abbey Church, unequalled anywhere in the six northern counties of England, except of course by Beverley Minster, and by the two cathedral churches of Durham and York. This is the one great *monastic* church in Yorkshire which has come down to us practically perfect, and with continuity of worship that is practically unbroken, from the dark time of the Suppression. Selby alone—like Westminster, like Peterborough, like Gloucester, like other great Benedictine houses elsewhere—stood, till almost the other day, with glory unimpaired, save for the loss of the S. transept, and of the upper part of the central tower.[1] Luckily, however, the devastating fire of October, 1906, has left the main structure substantially complete, how-

[1] Benedictine churches often escaped destruction by reason of their being used also as cathedrals, or by reason of their being situated—unlike Cistercian houses—in the centre of big towns, and so justifying their continuance as parish churches.

ever much it may have destroyed the wood-work, or eaten away the exquisite 14th-century carving of the chancel.

Selby Abbey was founded for Benedictine monks by William the Conqueror—if Simeon of Durham (*Hist. Reg., sub anno*) is to be trusted, and the "Historia Selebiensis Monasterii" (Y.A.S., R.S., X. [1]), in 1069. The latter narrative has also a wordy story of the circumstances of its origin, which possibly preserves some grains of genuine history.[1] In the monastery of Auxerre dwelt a monk called Benedict, to whom appeared St Germain in a vision of the night. "Egredere, inquit, de terra tua, et de corporatione tua et de hac domo patris tui, et veni in terram quam monstravero tibi." There was in England, added the voice, a place called "Selebia," situated on the banks of the river Ouse, and not far distant from the city of York. Thither Benedict was to journey; was to found there a cell on royal demesne; and, finally, was to carry thither the finger of the saint. Benedict, by mistake, came first to Salisbury (Salesbyria), misled by the similarity of name; but ultimately he found his way to Selby, and etablished there a hermit's cell, constructed of branches and leaves. Now about this time it so happened that Hugh Baldricson, the Sheriff of Yorkshire, was sailing along the river past Selby, and noticing on the shore the cross that had been set up there by Benedict, gave order to his followers to land him on the bank, in order that he might have question with the hermit. Finally, on Hugh's introduction, Benedict was brought before the king, who authorised

[1] Freeman, at any rate, admits as much ("Norman Conquest," Ed. 1871, iv. 794). The narrative itself is printed *in extenso* in Y.A.S., R.S., x., at p. [1].

him to establish a monastery on his land. Such is the story of the foundation of Selby as related in a document that professes to be dated 1184. The only other early narrative is that of Matthew Paris, who tells us that William founded his two great monasteries ("cœnobia nobilia")—Selby, in the west (*sic*), Battle in the east (*sic*)—because he had slain by poison a relative of his own, fearful lest this latter should supplant him on the throne of England, or in the Dukedom of Normandy, or possibly in both. "This," says Dr Freeman, "must be some vague glimmering of the death of Conan," whom William was charged with having murdered—probably quite unjustly (iii. 716). Anyhow, whatever were the influences or motives, William was certainly the formal founder of Selby Abbey. His foundation charter, in fact, is still in evidence (Dugd. iii. 499, Num. 1), though doubts have been thrown on its authenticity. As to the date of foundation as given both by Simeon and the "Historia," no grounds for even questioning this are known. Selby, then, is the first great monastic house that was established in the North of England after the conquest; for the monks were not introduced by Bishop Carileph at Durham till 1083. The foundation of St Mary's, at York, may be dated c. 1089; Rievaulx, the mother house of the Cistercians in the North, was not settled till 1131.

Selby attained to wealth and magnificence; and its abbot was distinguished by the mitre. In Yorkshire, only St Mary's at York, in early times, was conspicuous for this dignity, and at a later period *Fountains*, and apparently Jervaulx. In the "Valor Ecclesiasticus" the house is assessed at £729 12s. 10¼d. net (v. 14); and it was finally surrendered by the last abbot, Robert Selby, or Roger, on 6th December, 1539

("Letters, etc., Henry VIII.," xiv., ii. 233). Pensions were assigned the same day to the abbot (£100); the prior (£8); and to twenty (?) monks, five of whom got £6 each, six of whom got £5, 6s. 8d., and the rest of whom got £5—even two acolytes, who are mentioned by name, received pensions of 53s. 4d. each (*ib.*). The arms of Selby Abbey (sable three swans argent) appear on the W. end of *Snaith* Church.

II

The architectural description of the abbey church is rendered more than commonly difficult by the piece-meal manner in which the fabric has grown—Mr C. C. Hodges discriminates not less than five quite different building periods in the nave alone—not less than four others in the chancel. How different from the comparative simplicity of *Fountains*, where the nave may be assigned to a single period; of *Kirkstall*, where the church as a whole belongs to a single epoch![1] Little documentary evidence exists for establishing the date of the different portions; it is clear, however, from the "Historia" (Y.A.S., R.S., x. 1 [22]) that the foundations of the church were laid during the abbacy of Abbot Hugh de Lacy (1097-1123); "Ecclesiæ quoque, sed et omnium officinarum regularium fundamenta . . . devotus architectus ipse locavit." The use of "fundamenta" is observable—it indicates, or seems to indicate, that, though Abbot Hugh did not live to see his work completed—a truth sufficiently borne out by the fabric itself—yet that he planned and laid out the dimensions of the whole. The great

[1] The general obligation, which, in the case of *Fountains*, I have already expressed to Mr St John Hope, is here expressed in the case of Selby to Mr C. C. Hodges (XII. Y.A.J. 344).

monastic church at Durham was building roughly at about the same period (1093-1128); and between the work of Abbot Hugh, at Selby, and the work of Bishop Flambard, at Durham, certain points of resemblance are undeniable. "There are the strongest grounds for supposing," says Mr Hodges, "that Flambard and Hugh employed the same architect" (XII. Y.A.J. 349). Two grounds for this belief are given by Mr Hodges, which are, to his mind, decisive. There is, however, as he points out, another strong resemblance—the diamond, or double spiral, ornament on the single circular columns on the S. side of the nave, which occurs again on the third pier from the W. in the N. arcade at Lindisfarne (also built under Durham influence).[1] The church as planned by Abbot Hugh—and partly executed by him—consisted of an aisled nave of eight bays, with two western towers engaged in the aisles—substantially the same plan as has since been carried out; a transept without aisles, but with two semi-circular apses; and a chancel and aisles that terminated in apses.[2] Of the

[1] Two other churches of the so-called "Durham school" exhibit similar ornament, *i.e.* Waltham and Dunfermline Abbeys. A raised—as opposed to an incised—spiral ornament also occurs in Pittington Church, near Durham, and in the ruined chancel of Orford, in Suffolk. If I remember rightly there is something of the same sort at Kirkby Lonsdale, in Westmoreland.

[2] Mr Hodges does not seem to give the evidence for this reconstruction, but I gather from his plan that foundations of the S. transept apse, and of the chancel apse, sufficient to justify it, were discovered in 1890-1. It appears, however, from the plan that the only trace found of the eastward termination of the chancel aisles was part of the exterior of the S. aisle, which was apparently *square*. It follows accordingly either (as Mr Hodges believes) that these aisles were apsidal internally, but square out-

church thus planned only part was executed in the life-time of Abbot Hugh, i.e. the chancel and its aisles, the two transepts, the crossing, the lower part of the central tower, the S. wall of the S. aisle nearly to the middle of the S.W. tower, the N. wall of the N. aisle for a distance of two bays to the W. of the crossing, the first arch and first column from the E. in the S. arcade of the nave, and the first bay of the triforium above it. Even of this, the apse of the N. transept and the whole of the chancel and its aisles have since been swept away by the monks themselves to make way for later improvements; whilst the S. transept and its apse were unfortunately destroyed by the fall of the upper part of the central tower in 1690. After the death of Hugh de Lacy little more seems to have been done in the church during the next fifty years, except that the two unfinished E. bays of the nave were completed to the height of the top of the triforium probably more or less from the original design; and that two further bays were added to the W., probably after a little interval. These four eastern bays, with the exception of the later clerestorey, are roughly homogeneous in their character; and the ordinary visitor who does not trouble himself with subtle shades of difference will probably be justified in grouping them together as the manifestation of a single epoch. The four remaining bays, however, that succeed them to the W. are patently the product of a different generation. If the E. half of the nave may be roughly called Norm., the half to the W. must be labelled Trans.

No record is preserved of the date of this new building, but the change from what had gone before

side (as happens at Romsey), or else that the inside was also square—a very unlikely conclusion.

N. TRIFORIUM, NAVE, SELBY ABBEY

is obvious and unmistakable. Instead of the single circular piers that in the older work alternate with what may perhaps be called double responds, we have now a graceful pier of clustered shafts; the chevron which distinguishes the four W. bays is now abandoned; the cushion capital that appears in them is now replaced by the bell. The whole of the lower stage of the W. part of the church was thus completed towards the close of the 12th century. The whole of the N. triforium, with the exception of the two E. bays, must also be assigned to this period of renewed activity. This triforium exhibits a huge, single, circular-headed, yawning arch that is Norm. in feeling rather than E.E.; it exhibits also, in two instances, a singular peculiarity in the partition by which these great openings are divided from one another. This is not a portion of solid wall, ornamented by jamb-shafts; it consists, on the contrary, of a circular drum surrounded at some distance by widely detached shafts that are gathered together beneath an enormous, common, circular abacus. The thing in a sense is a compromise: we have neither a single separate arch, divided from its neighbour by a bit of definite wall-space, nor have we, on the other hand, two clearly grouped sub-arches, merely divided by a central shaft, or cluster of shafts. It has already been incidentally pointed out that, in the nave arcades below, what are virtually double responds alternate with large single columns, thus really dividing the nave, if we choose so to regard it, less into eight single, than into four compound, bays. By the use of the contrivance already alluded to it has been possible for the architect to retain this same coupling of bays in the triforium. The two big open arches demanded to be divided by a partition of some dignity and size

—something that should correspond in impressiveness and bulk with the huge circular pillars underneath. On the other hand, were this made too big—were it wall-space, for example—the pairing of the arches would evidently be sacrificed at once.[1] These eight widely detached shafts round a parent stem are not altogether without parallel in Yorkshire—something of the sort, though much less accentuated, is found again at *Guiseley* and *Dewsbury*. Out of Yorkshire there is a striking example in the presbytery at Chichester; and one is reminded again of Selby in the chevet of the Conqueror's church at Caen—in the remarkable contrivance by which the "walk" of what may be called the lower, false triforium is carried round the aisle sides of the piers in the nave at Rouen Cathedral.

Very probably there was little interval between the completion of this Trans. work in the nave at Selby and the completion of the nave as a whole. What still remained to be built—the upper stages of the W. front and the middle stages of the W. towers,

[1] At Durham and Jumièges the nave is built with alternate single and compound piers, but at Durham and Jumièges there is no attempt to couple the openings of the triforium. Mr Hodges contrasts two classes of Norm. churches—"those with continuous lines of circular columns all of one size and form, as Gloucester, Tewkesbury and Southwell, and those where circular columns and great clustered piers alternate with each other, as at Selby, Waltham, and Durham" (*ib.* 347). I would venture to suggest that a more basic distinction is between churches divided into single and compound bays—Gloucester and Ely being alike typical of the first; Selby and Durham—alone, so far as I know, among great Norm. churches in England—of the second. At Durham the compound bay is determined by the vaulting; at Selby by the vaulting shafts and this change in the triforium.

the triforium on the S. (except the two E. bays), and the whole of the clerestories on N. and S.—was added in E.E. For some reason—possibly to harmonize better with the Trans. triforium underneath—the design of the N. clerestorey is different from that on the S. On the S. it is formed by two separate lancets to each bay: on the N. there is only a single lancet, but in front of this is an arcade of three arches, divided from one another by detached shafts (clustered under a common circular head) that remind one of the drum and widely detached shafts that occur in the triforium below. All this exaggerated multiplicity of detail finds its climax in the vaulting shafts—if vaulting shafts they may be called when their apparent function is to support, not a vault, but a wooden roof. The whole plan of the Selby nave—the compound bays divided by massive double responds—suggests that it was originally intended to vault it, like Durham, in compound compartments. This, in the end, for some reason was abandoned, and a flat wooden roof was put up in its stead. On the N. side of the nave the roof shafts spring from the ground on the first two piers from the W., and then alternately on the rest of the compound piers, i.e. numbers four and six from the W. Of the remaining three shafts, those over piers three and five spring from the big abacus of the shafts that divide the triforium; that over pier number seven, from the base of the clerestory. On the S., again, in the two older bays to the E., the roof shafts spring from the bottom of the clerestory: in the rest of the bays, from the base of the triforium, with a detached shaft across the triforium space. The aisles are vaulted with quadripartite vaulting. In the N. aisle this is similar throughout; in the S. aisle the two E. bays are different from the rest on

this side. In the S. aisle all the windows on the S. are late Dec. insertions, exhibiting similar tracery. The two W. bays, however, on this side are blind; and the window at the W. is circular-headed. In the N. aisle there are round-headed windows at the W. end, and in the two W. bays; but the rest of the windows are Dec. alterations, though earlier than their sisters on the S. The nave is entered on both its N. and S. sides; on the N. in the fourth bay from the W., on the S. in the third. Notice the low stone bench between the piers on both sides in the first three bays from the W.[1]

The N. transept, we have seen, remains, in its core, the original early Norm. work of Abbot Hugh de Lacy (1097-1123); a circular-headed Norm. window still remains on its W.; and Norm. work is also traceable on both its other two faces. Later builders, however, though sparing it as a whole, have not scrupled to remodel its detail. Thus, the 14th century witnessed the insertion of the two W. clerestory windows, of four lights each. These seem to mark the transition from Dec. to Perp., but approximate more to the latter. Below is constructed a flowing arcade that bears witness to the influence of the Dec. choir. At about the same time the old Norm. arches to the E. were removed, and an aisle erected to the E. of the transept, from which it is divided by an arcade of two arches. Above are two contemporary clerestory windows, and a second flowing balcony like that on the other side. Possibly all this work is early Perp., though assimilated to

[1] This is different from the "continuous plinth" on each side of the nave at Salisbury. At Selby the bench merely connects the piers; at Salisbury it actually supports them.

the style of the lately finished chancel. This transept aisle was frightfully injured by the fire of October, 1906, and the arch between it and the N. aisle of the choir was eaten into a shapeless mass. Finally, in the Perp. period, was added the great N. window of seven lights.

The CHANCEL of seven bays, is wholly Dec.; but it is obviously Dec. of more than one date. The difference is best seen in the windows, which range from early Geometrical (bays 3 to 7 and the E. in N. aisle) by various shades of transition (bays 3 and 4 in S. aisle (later Geometrical) (blind tracery); bays 5 to 7 and E. in S. aisle (Reticulated); bay 2 in the N. aisle (early Curvilinear)) up to the late and distinctly Flamboyant forms of the clerestory and the great E. window.[1] This development of window tracery is also, of course, a clue to the respective dates of the different parts of the building. The arcades, however, from end to end, are built on the original model. Their only variation, in fact, occurs in the W. pair of piers, the innermost shafts of which are curiously stopped on a bracket at a point about 3 ft. below their capitals. This, no doubt, was to accommodate the choir stalls; and the shafts originally ended in a hollow curve. The present brackets were added by Mr J. O. Scott in 1890-1 (*ib.* 374).

Selby choir, though thus heterogeneous, is perhaps the most lovely example of Dec. work in the whole N. of England. *Ripon* is more severe; and other 14th-century work with which we might be tempted to compare it—the chancel at Howden, or St Mary's, at York—is unhappily more or less ruined. The

[1] The windows in bays 1 and 2 in the S. aisle are modern rebuilding, and perhaps falsify the architectural record of the building. (See XII. Y.A.J. 365 n. 28.)

piers of the main arcades are of many clustered shafts, having exquisite carved capitals of natural foliage, most of which have happily escaped destruction by the fire. The clerestory windows are Curvilinear; but, unlike the clerestory windows inserted in the N. transept, are quite without trace of Perp. We may regret, with Mr Hodges, the absence of a triforium, but its place to some extent is supplied by the band of flowing tracery inserted at the bottom of each clerestory window. Above the capitals of each pier, on the inside face, is a bracket for a statue, and above on the wall is a crocketted canopy. From the top of this last springs a delicate vaulting shaft that terminates in a richly carved capital. The springers that rise from this capital are of stone, but a complete stone vault was never completed. The great E. window is one of the finest examples of Flamboyant tracery in the country, and should be compared with the grand windows at York and Carlisle.[1] Both the aisles have quadripartite vaulting, with lateral and longitudinal ribs; and both are ornamented beneath the windows with a very lovely wall-arcade that is also continued right across the E. end. This is formed in each bay by six lancets enclosing trefoiled heads, and the detached shafts retain in many cases their original capitals. These, as well as many of the small capitals to the mullions in the aisle windows, are delicately carved with deeply cut foliage. Much of this last is now sadly mutilated—a misfortune not due to the recent fire.

[1] Selby has seven lights, York eight, and Carlisle nine. Selby and York attempt to combine the head tracery into a single, inter-dependent design; Carlisle is content to divide it into three wholly independent groups. Carlisle is perhaps a less clever window, but it is far more chaste and lovely than its rivals.

The old wood-work of Selby Abbey seems entirely to have been destroyed (with the exception of the font cover) in the disastrous fire of 1906: in particular the ancient aumbries on the N. side of the choir, with their "vertical sliding doors and some original iron-work," have apparently disappeared, as well as the "long aumbrey with a hinged door for containing the abbot's crosier or the processional cross" (*ib.*, 375). The church still retains, however, its beautiful late Dec. stone screens, and sedilia, in the last bay, but one, of the chancel; and there still remain considerable fragments of ancient contemporary 14th-century glass in the great E. window, and in the N. and S. aisles of the choir. (1) The E. window was badly damaged by the fire, but has since been restored; and is said to contain (as the writer was told by one of the workmen who were actually replacing it) perhaps fifty to seventy per cent. of old glass. The subjects are a Doom in the tracery lights, and a Stem of Jesse in the main window below; and the design, according to Mr Hodgson, is based on that of a similar window at St Mary's, Shrewsbury (*ib.*, 380). Of its two heraldic shields, only one is old, i.e. the arms of Edward III. prior to 1340. (2) In second window from E. on N. of N. aisle: Darcy. (3) In E. window on N. of same aisle: Lacy. (4) In E. window of this aisle—fragments. (5) In E. window of S. aisle: Thomas, Earl of Lancaster. (6) In E. window on S. of S. aisle: (*a*) ? Edward of Woodstock; (*b*) Tiptoft; (*c*) Fauconberge.[1] There are also several shields in the choir clerestories. "These shields appear to date from the last century, and some may be of still

[1] All these shields have been noted by me personally since the fire, but I have been assisted by Mr Hodgson's paper in their identification.

more recent date, but they are said to retain a large proportion of old glass." At the E. end of the S. choir aisle are three old grave-slabs of abbots, on the floor: (1) On N., John Barwick (d. 1526); (2) in middle, Lawrence Selby (d. 1404); on S., John of Shireburn (1368-1407). The first of these is the most perfect, though broken right across; the inscription of the last is now illegible. Luckily all three inscriptions are preserved by Mr Hodgson. Mr Hodgson also refers to three monuments of lay-folk, none of which I have noted, i.e. a lady c. 1290; a knight of a date a trifle later; and a table-tomb (with fragments of an effigy) to John, Lord Darcy and Meinell (d. 1411).[1] The very plain, circular font has a grand 15th-century cover, which luckily was rescued from the ruinous conflagration.

On the S. side of the S. choir aisle is the two-storied SACRISTY, the lower part of which seems early Dec., and is vaulted in two compartments. The E. window of this has restored 14th-century glass; and the S. wall retains a lavatory. There are also several niches, and an aumbrey.

Externally, the best features of Selby Abbey are perhaps the W. front and the noble N. porch, enshrining a magnificent Norm. door-way. The writer remembers three stages in the history of the central tower—firstly, the hideous, pinched erection of the 17th century, with a Classical balustrade; afterwards the squat Norm. basis on which this had been reared, and which remained when the super-structure was removed a few years ago; and, lastly, the present beautiful re-construction, from ancient prints, of the original 14th-century belfry. This has been replaced

[1] This tomb had been dismantled before the fire: I do not know whether it is now necessary to record of it—*ipsæ ruinæ peri erunt!*

since the recent fire; and possibly it will soon be possible to say the same of the long-since ruined S. transept. Thus, at Selby at any rate, good has come out of evil.

Settle is a small and very quaint market town, under the shadow of the huge rock of Castlebergh. In the picturesque square is a group of ancient tenements; but Settle has lost most of the curious old houses that arrested the attention of Gray, who arrived at this place on 12th October, 1769, on his return from the Lakes towards Leeds. "It is," he writes, "a small market town standing directly under a rocky fell; there are not in it above a dozen good-looking houses, the rest are old and low, with little wooden porticoes in front." (Mathias' Ed. p. 467). Pennant, in his "Tour from Downing to Alston Moor" (1801), is even less complimentary, and speaks of Settle as "exactly resembling a shabby *French* town with a *place* in the middle" (p. 111). Whatever the demerits of the Settle of the past, it is to-day a particularly bright and old-fashioned little town, and an admirable centre for good walkers who wish to ascend *Penyghent* and visit the grand scenery of *Malham* and *Gordale*. The original parish church is at *Giggleswick*; and Settle itself contains little of interest, save the old 17th-century house called the Folly, and a post-mediæval cross in the market-place.

SHEFFIELD, with a population at the last census (1901) of 380,793 souls, is the second town in Yorkshire, and the sixth in the kingdom; has enjoyed the dignity of a city since 1893, and of a Lord Mayor since 1897; has recently become the seat of a university; and will probably shortly be the see of a bishop. Notwithstanding these advantages, Sheffield itself is a place of singular unattractiveness; most of its streets are squalid and grimy; and the town, as a rule, is

buried under a pall of gloomy smoke that perhaps is only too emblematic of the lives of those who toil inside it:

> "'Tis the last judgment's fires must cure this place,
> Calcine its sods, and let its prisoners free."

The neighbourhood, however, in the direction of Hathersage, *Bradfield*, and *Penistone*, is one of peculiar loveliness: no great town in England is situated so immediately on the border of such wild and beautiful scenery.

Sheffield, of course, was noted for its cutlery even as early as the days of Chaucer, whose Miller in the *Reeves Tale*:

> "A Shefeld thwytel bare he in his hose."

Of more recent years it has added to this industry the rolling of armour-plates and the casting of cannon. The town, it must be added, had acquired a bad reputation in the early days of trade-unionism for the outrages perpetrated on recalcitrant employers; some episodes of which, as well as the frightful havoc caused in its streets by the bursting of the great *Bradfield* dam in 1864, are recorded in the pages of Charles Reade's novel, "Put yourself in his Place."

For the archæologist this grimy capital of S. Yorkshire presents only one or two objects of interest. First among these is the parish church (*open*), soon to be raised to cathedral dignity. The building, though dingy, is spacious; and the monuments in the Shrewsbury Chapel should not be over-looked. At the beginning of last century this church, like the parish church of *Wakefield*, was an exact parallelogram (Hunter, "Sheffield," 141); but, like Wakefield, it had formerly been cruciform. Originally, no doubt, it was also without aisles, or chapels; and by the subsequent addition of these (or, if aisles, or chapels, originally

existed, by their subsequent enlargement) it came gradually to assume a rectangular form. Clear evidence of this remains—so far at least as touches the S. side—in the engravings in Hunter (1819) and Allen (1829),[1] both of which show the original gable and N. end of the transept. Of the cruciform, aisleless Norm. church some portions are said still to survive in the shape of "a few stones, ornamented with chevron enrichments, and now built into the walls of the chancel" (X. J.A.A., N.S., 78). As to the respective dates of the N. and S. chapels, these cannot be fixed with certainty. Each of them is separated from the chancel by a Perp. arcade of two arches, the capitals of which have little battlements (like those at *Rotherham*); and each has some Perp. windows. It is remarkable, however, that each of these chapels, as well as the chancel itself, has an E. window with clear Curvilinear tracery; and though the actual stone-work of these windows, quite possibly, is recent restoration, yet it is perfectly clear from the engraving in Hunter that mediæval windows of this kind once existed. Of the history of the N. chapel I know nothing further: with respect to the S. chapel it is known to have been built by the fourth Earl of Shrewsbury at some date before his death in 1538. It is possible,[2] however, to judge from a document

[1] Allen's print is strangely labelled "Trinity Church." Mr Hunter calls the edifice "The Church of St Peter," but the old and proper ascription is to St Peter and St Paul (II. Y.A.J. 188).

[2] I do not like to say more than possible. A hole would anyhow have to be made in the S. wall of the choir for the insertion of the arcade, and perhaps the language of "Sr Thomas Selvestr priest," does not refer to more than this. On the other hand it is perhaps unlikely that a hole would be knocked in the chancel wall until the outer walls of the

printed by Hunter (*ib.* 54), that some earlier kind of chapel was then rased to make room for it (" . . . the masons have takyn downe the wall to the grond and now is preparing the ground and the ston to sett "); and, if this be correct, it is probable that the present E. window is really a relic of the earlier building.[1] The crossing, I think, is Perp., or at any rate has been remodelled in that style; and doubtless the tower and spire above it belong to the same date. None of its piers has any true capital, but some of the shafts have small independent ones. The nave and its aisles were " rebuilt from the foundations," c. 1805 (*ib.* 142). The N. window of the N. transept is also Curvilinear, and traces remain of a much lower arch (apparently without capitals) that formerly existed between this transept and the N. aisle. Notice the weather-moulding of the original roof, still clear on the W. face of the tower. (1) Upper rood-loft door-way. (2) Under the late Tudor arch, cut through the wall between the sanctuary and the Shrewsbury Chapel, is the much decayed monument, with three very fine recumbent figures, of the fourth Earl of Shrewsbury (d. 1538) and his two wives, Anne [Hastings] (d. before c. 1512) and Elizabeth [Walden] (d. 1567). The earl wears the Garter

chapel were practically finished; and the words quoted above seem rather to imply that no building operations had yet been commenced.

[1] I cannot reconcile this with the statement that a drawing of the E. end of the church, prepared by Carr in 1771, shows the present windows, and has, with reference to it, the following note: " N.B.—The window in this part at present is very different from this window." (X. J.A.A. N.S. 79.) The window that now exists—and the window shown in the print in Hunter—certainly does not look like anything that was likely to be perpetrated at that date.

below his left knee. Round the rim of this monument runs a brass inscription, but owing to its situation I was able to decipher it only on the W., S., and part of the E. sides: the deficiencies I supply from the *engraving* in Hunter (*ib.*, 148): *Hic situs est illustris vir Georgius comes Salopie, Weshfordie et Waterfordie, Dominus Talbot Fornivalle, Vardon ac Strange, atque etiam princerius Architridin Regie Dom*[*ini*] *invictissimi Regis Henrici Octavi, et miles nobilissimi illu*[*strissimi*] *ordinis Garter. Hic quoque iacent corpora domine An*[*n*]*e et Eliabethei* (sic), *uxoru*[*m*] *quarum quidem illa nata fuit (Domini Hastyngs prefectus cubicili primarii Serenissimo Rege Edardo Quarto; hec vero filia fuit D*[*omini*] *Ricard*[*i*] *Walden, Militis. D*[*ominus*] *ille Georgius obiit XXVI. die Julii anno Domini MDXXXVII.*). Some of the letters are curiously placed inside the others; and on the S. face of the altar-tomb remain two brass shields, and the indent of a third which has disappeared. "The author of [this inscription]" (says Hunter) "was premature in writing '*Hic quoque, iacent corpora Dominæ Annæ et Elizabethæ*,' for the latter, who survived till 1567, chose to lie in her own country in the church of Erith in Kent, where is a monument to her memory." It is to be noted, also, that Talbot is here styled "Earl of Waterford," although this title had perhaps been forfeited by the "Statute of Absentees" only a short time before his death (cf. "Complete Peerage," vii. 139 n. c.). (3) In the middle of the Shrewsbury Chapel—large, late, classical altar-tomb, with a great display of heraldry, but no inscription. This has never been appropriated with certainty; but Hunter (*ib.* 148) makes the interesting suggestion that it may possibly have been erected, during his own life-time, as a memorial of the sixth Earl of Shrewsbury,

and afterwards rejected by him in favour of a different kind of monument (cf. below); or that it is perhaps intended "as a memorial of his son and heir apparent Francis Lord Talbot, who was interred at Sheffield in September 1582." Either of these two conjectures, it is evident, is consonant with the statement (X. J.A.A., N.S., 79) that "the late Mr Samuel Mitchell, who had seen the accounts, said this monument was 'the work of Roseymond the Burgurdian, in the years 1584-5, and that the artist was paid for it £20, by George, sixth Earl of Salop,'" but a comparison of the dates rather inclines one to suspect that Hunter's second supposition is correct. (4) On S. of chapel—striking Renaissance monument, with recumbent figure of a knight in plate armour. At the date of the writer's visit to Sheffield Church, it was far too dark to read the inscription: perhaps, indeed, in this dim building, and in this dingy atmosphere, it is seldom, or never, possible. Parts of it were already illegible in the time of Hunter. It commemorates, however, George, sixth Earl of Shrewsbury (d. 1690), and was composed by the martyrologist, Fox. As Fox himself died three years before Shrewsbury, we have possibly, in this case too, an *ante-mortem* monument. (5) Piscina in chapel. (6) At E. end of chapel—two stone slabs, each of which has two crosses. Perhaps they have together formed one very long altar-stone, but I could see no centre cross with certainty. (7) Old screen at W. of chapel (or, more strictly, at W. of E. bay of structural chapel).

The ruins of Sheffield Manor-House, to the S.E. of the city, and placed on the summit of a considerable hill, hardly merit a visit. The suburb here is most miserable; nor will the ruins themselves, consisting of a few shapeless and neglected remains, a considerable

stretch of *enceinte* wall, and a single still inhabited fragment, offer much compensation for the disagreeable nature of the neighbourhood. These relics are apparently Tudor: the manor-house, indeed, is known to have been built by the fourth Earl of Shrewsbury early in the reign of Henry VIII. (Hunter, 49). Hither, in 1530, perhaps not very long after its completion, came the fallen Wolsey, in the last sad progress from *Cawood* to Leicester, and here he was entertained for eighteen days by the Earl, who seems to have treated him with considerable kindness. Here, too, it was that Sir William Kingston, the Governor of the Tower, came to escort him to London. The faithful Cavendish, who was sent to warn him, "found him sitting at the upper end of the gallery upon a trussing chest of his own, with his beads and staff in his hands. 'Master Kingston,' quoth he, rehearsing his name once or twice; and with that clapped his hand on his thigh, and gave a great sigh" ("Life," Ed. 1825, i. 303, 304). Cavendish does not explain his fear; but the clue is suggested by Fuller (*Church Hist.*, v., 178): "Cardinal Wolsey, in his life time was informed by some fortune-tellers, *that he should have his end at Kingston.*" The detached bit of building that is still inhabited was probably built by the sixth Earl for the occasional custody of a second unfortunate victim. Mary, Queen of Scots, was brought to Sheffield a little before Christmas, 1570, and remained here, with occasional short visits to Chatsworth and Buxton, till her removal to Wingfield in 1584. Thus, out of her eighteen and a half years' imprisonment on English soil, roughly fourteen years were spent at Sheffield. Mary's usual place of confinement, however, was doubtless at Sheffield Castle, which stood at the junction of the Sheaf and the Don (Hunter,

193), and was "slighted" after the Civil War in 1646.

SHERBURN-IN-ELMETE is a good example of the kind of village that is found on the narrow belt of magnesian limestone that borders the Vale of York. "There was anciently a palace at Schireburn, in Elmet," says Drake (p. 542), "belonging to the archbishop of York; no manner of remains do now appear of it . . . I suppose this was deserted on their building a palace in a place of greater security, though in a much worse situation at Cawood." By whom, or at what date, the manor of Sherburn was given to the See of York, I have not been able to discover. Camden records a rumour that it was given by Athelstan, but is careful to add "as I am informed" (iii. 12). Drake has a statement to the same effect, but is still more silent as to his authority (p. 544). Willis, under the heading of Archbishop Wulstan I. (d. 956), says that "He obtained to this see . . . the Barony of Shirborne" ("Cathedrals," i. 32). The date of Wulstan's consecration is not known, but he died in 956 ("Reg. Sac. Angl.," 242), so that it is possible at least that he was contemporary for a time with Athelstan, who died in 940. It is significant, however, that there is no grant to this effect preserved among the Anglo-Saxon charters printed in Birch. Two of the manuscripts of the anonymous "Chronica Pontificum Ecclesiæ Eboracensis" have the following additional note: "Huic etiam Oskitello dedit rex Edgarus Shirburn anno Domini DCCCCLXIII" (R.S. LXX. ii. 340, n. 5). In Birch's "Cartularium Saxonicum" (iii. 345) there is a grant of 20 *casati* of land at Sireburna by King Eadgar to a certain Æslac in a deed dated 963, accompanied by a terrific curse against any son of perdition who

CROSS IN SHERBURN CHURCHYARD

should ever violate, or alter, his decree. Archbishop Oskytel was a witness to this deed, but not in any way a person benefitted! Anyhow, the manor was alienated by Archbishop Holgate to Henry VIII. on 14th March 1545—perhaps more or less under compulsion—together with a vast amount of other property then belonging to the See in exchange for a few lands and a huge number of rectories and advowsons ("Letters, etc., Hen. VIII.," XX. i. 214). Archbishop Roger died at Sherburn in 1181 (R.S. LXXI. ii. 400), in the twenty-seventh year of his rule (*ib.* 479):

> "In viceno septimo anno præsulatus,
> Apud Sherburne moritur, in York tumulatus."

Situated on an eminence to the W. of the village, and commanding a prospect, perhaps more extensive than beautiful, is the remarkably fine old parish church (*open*), consisting of nave and chancel, with N. and S. aisles, and a somewhat stumpy W. tower. The core of the building is late Trans., or early E.E., with extremely fine nave arcades of four arches each. The chancel, however, is a later addition, or possibly merely completed later. At any rate it is clear E.E. (including, I think, the chancel-arch); and exhibits a characteristic E. end, formed by a vesica and three lancet windows. The lower part of the tower, which is vaulted, is also Trans., and is built inside the church, to which it opens by three striking, though simple, arches. Above the E. of these arches is a good Norm. window. The original Trans. aisle apparently remains on the N. of the nave, though altered by the insertion of later Perp. windows; but the S. aisle, on the contrary, which is obviously wider, has perhaps been rebuilt in the Perp. period, which is also the period of the clerestory and of the top of the

tower. The fine S. porch is a little puzzling—both its two door-ways seem Trans.; yet it must clearly have been rebuilt in the Perp. period, if my conjecture that the S. aisle was then reconstructed be correct. This conclusion is strengthened by the presence of heraldry, which we should hardly expect so early as the third quarter of the 12th century. It was common enough to rescue and re-insert good Norm. door-ways in later rebuilding. Notice: (1) Trefoiled piscina at E. of S. aisle. (2) Three niches in S. wall of this aisle—probably for tombs. (3) At E. of this aisle—two faces, each displaying a crucifixion between two figures, of a very fine cross-head (sawn in half) of the type of those at Garton-in-Holderness, Leven, and Hedon. (4) Under E. arch of tower—relief cross-fleury, with chalice and missal. (5) Fragments of glass in W. window. (6) On S. of S. chapel—wall-monument to Peter Foljambe (d. 1668), "qui sub Augustissimis Regibus Jacobo 1mo Car^o 1^m et Carolo 2do fidelissimus fuerat." (7) Small Perp. chamber to E. of porch, from which it is entered by an ogee door-way, with an almost obliterated inscription. It opens on the S. aisle by a somewhat Debased-looking window. (8) Near S. door—perhaps the fragment of an ancient cross on a later base.

SILKSTONE.—The church (*open*) is a striking Perp. building, which seems, however, to enshrine some portion of an earlier Trans. structure, e.g. the jambs of the chancel-arch and the whole of the archway on the N. of the chancel. The tower certainly (and probably the rest of the Perp. work) is known to have been erected partly by the parishioners, partly by the Cluniac monks of *Pontefract*, at some date subsequent to 1479 (Hunter, ii. 224). The buttresses outside are remarkable: about half-way up they become

detached pinnacles, which are joined to the main body by small flying buttresses and, above, by enormous gargoyles (cf. St Martin's, Coney Street, York). Over the W. window of the fine tower—though its window tracery is exceedingly feeble—are the arms of Dronsfield (Hunter, ii. 225), though I did not myself detect the mullets on the bend. Inside, the nave and aisles have fine old roofs, as also the S. chapel. The nave exhibits the Tudor rose. Notice: (1) Screens across W. of chancel and chancel aisles—mutilated, but beautiful. (2) Screen on N. of S. chapel—probably contemporary. All the remaining objects of interest are found in the S. chapel. (3) On S.—large, post-Gothic, altar-tomb, with two recumbent figures. Above, against the wall, is an inscription to Sir Thomas Wentworth of Bretton, Bart. (d. 1675). The tomb was erected by his wife, Grace (Popeley), and part of an old cross-fleury has been worked into its base. Apparently, however, this is merely a cenotaph, and Sir Thomas and his wife are actually buried under an adjoining table-tomb, the inscription on which begins: "*Sub hoc marmore conduntur.*" Below is an inscription to his wife, Grace. (4) Traces of rood-loft stair in S.W. corner. (5) Also in S.W. corner—wall-tablet to Dorothy Wentworth (Towerson) (d. 1673), "*quo* (her husband, Henry) *ante annos pene triginta octo præpropere abrepto, mansit tamen usque ad mortem fidissima eius vidua.*" (6) On floor—brass inscription to Matthew Wentworth (d. 1460). (7) Plain table-tomb, with brass inscription to Elizabeth Wentworth (Osbaldeston of Hunmanby) (d. 1693), and to Matthew Wentworth (d. 1692), a child. (8) Table-tomb to Sir Matthew Wentworth, Bart. (d. 1678). (9) Table-tomb to George Wentworth (d. 1638). On the base is an inscription to his wife,

Mary (Ashburnham). (10) On floor—remains of old grave-slabs.

Skelbroke (1½ m. N. of *Hampole*) has a small aisleless church (*open*) that was wickedly restored some years ago. The core of the unbuttressed W. tower, and perhaps of the whole structure, is probably Trans., but of this no certain indications now remain. Notice: (1) Commencement of rood-loft stairs on S. of modern chancel-arch. (3) Two heads of ancient glass in the window lighting them. (4) Niche, with very elaborate canopy, on N. of nave. (5) Arms of ? Bretton Priory, or Butler (cf. Hunter, ii. 459), over S. porch. From the copy of a sketch of this old church, made in 1864, and now preserved in the vestry, it is probable that this achievement was formerly on the W. face of the tower.

Skelbroke is at present delightfully rural, but the tall, smoking chimney of the new *Brodsworth* colliery is ominously conspicuous in the distance. "Vexillæ regis prodeunt inferni!"

SKIPTON is pleasantly situated almost on the exact point where the *Aire*, quitting the undulating green pastures of Middle *Craven*, plunges into the remarkable grit-stone valley which conducts it on the rest of its way to *Leeds*. Further, it is situated almost exactly on the border line that separates the wild and characteristic fell country of *Craven* from the manufacturing country of S. Yorkshire. Skipton itself, thus situated between two quite different territories, partakes, in the manner of border towns, of the character of both. Luckily, however, the pastoral element, notwithstanding the presence of two or three mills, on the whole distinctly prevails, and Skipton may be claimed as confidently for rural Yorkshire as *Keighley* must be resigned to industrial.

Skipton, thanks to the presence of its castle, has always been a place of some historical importance; and for more than three hundred years, from its first grant by the king to Robert Clifford, in 1310, to the death of Lady Anne Clifford, Countess of Dorset, Pembroke and Montgomery, in 1676, was the principal home of the great family of Clifford. No incident in the history of this romantic line is more romantic than that of the "Shepherd Lord," whose privations as a boy, and whose restoration, on the triumph of Henry VII., to his ancestral estates, are the subjects of Wordsworth's noble lyric. The son of that "Butcher Clifford," who perished on the eve of Towton Field, he was hidden by his mother among the Cumberland fells to save him from the pursuit of his Yorkist foes, nor was it till 1485, when he was then about thirty years old, that his father's attainder was reversed by Act of Parliament, and he at length succeeded to the tardy enjoyment of the great baronial castles of *Skipton*, Appleby, Pendragon, Brough, and Brougham. This Clifford lived chiefly at *Barden Tower*, occupying much of his time in the study of astronomy and alchemy, in company with the neighbouring canons of *Bolton*:

> "And choice of studious friends had he
> Of Bolton's dear fraternity."

But the call to arms on the Scottish invasion in 1513, though it found him then nearly sixty years old, "showed," says Dr Whitaker (ii. 326), "that the military genius of the family had neither been dulled in him by age, nor extinguished by habits of peace." A long enumeration of his local followers is preserved in the ballad of "Flodden Field"; though no old window in Skipton Church blazons their departure

like that at Middleton, in Lancashire, which still depicts the procession that rode to Flodden "in suite of our braue Ashton to the warre."

One other incident in the history of Skipton may pardonably be singled out for treatment at disproportionate length. This was connected with the siege of the castle by the insurgents in the Pilgrimage of Grace, in 1536. The story is told by Froude, and is based by him on the examination of Christopher Aske, the brother of the rebel leader, who was then at Skipton Castle, and adhered to the party of the king. "Lady Eleanor Clifford, Lord Clifford's young wife, with three little children and several other ladies, were staying, when the insurrection burst out, at Bolton Abbey . . . and on the third day of the siege notice was sent to the earl that they should be held as hostages for his submission. . . . In the dead of the night, with the vicar of Skipton, a groom, and a boy, [Christopher Aske] stole through the camp of the besiegers. He crossed the moors, with led horses, by unfrequented paths, and he 'drew such a draught,' he says, that he conveyed all the said ladies through the commons in safety, 'so close and clean, that the same was never mistrusted nor perceived till they were within the castle'" ("History," iii. 141). This story is doubted by the editor of Whitaker's "Craven," apparently on the single, and (if correct) sufficient, ground that the Lady Eleanor Brandon was not married to Henry Clifford till 1537. Froude's story, however, is substantially borne out by the examination of Christopher Aske, as epitomized in the Calendar of State Papers (Henry VIII., xii., Pt. i. 545). I do not know on what evidence the editor of "Craven" gives 1537 as the date of Lady Eleanor's marriage—certainly it is not borne out

by the "Visitation" of 1584, as seems to be suggested in his pedigree (ii. 335). It is certain, however, that an Act of Parliament was passed on 4th February 1536, concerning "Lady Eleanor Clyfford's jointure" ("Letters and Papers, Henry VIII.," X. 87); and it does not seem probable that the lady would thus be referred to unless she were in fact already married. There still remains the difficulty of the lady's "daughters;" and in this, I think, Froude must be charged with error. Aske's examination speaks only of "my Lady Eleanor's Grace, the King's niece and her young son, two of my Lord's daughters." These, I think, are plainly the daughters of the first Earl of Cumberland, and the sisters-in-law of Eleanor. One is glad to believe, with this slight variation, that this tale of gallant Christopher is substantially correct.

Skipton CHURCH (*open*) was considerably injured during the siege of the castle in the Civil War; and the W. tower, in particular, "was nearly beaten down by random balls" (Whit., ii. 429). According to Whitaker, an inscription on the N.E. pinnacle records that "this Church and steeple was repaired by ye Lady Anne Clifford" in 1655. This is a much more likely statement than that in the lady's autobiography, that "she caus'd the steeple of Skipton Church to be built up again, which was pulled down in the time of the late warrs" (*Ib.*). The building consists of seven bays, with aisles right through to the end. The three W. bays are perhaps Dec., and the piers are formed of four-clustered shafts. The four E. bays are perhaps Perp., and rest on octagonal columns. There is no chancel-arch. A Perp clerestory runs through the church; and there is an exceedingly noble old roof. Externally the E. part

of the building, the clerestories, and the tower, are of better dressed stone than the walls towards the W. of the nave. The Dec. window at the E. of the N. aisle has perhaps been removed from an earlier site; that on the S. looks rather coarse, and is styled by Sir Stephen Glynne "spurious" (XIV. Y.A.J. 172). Skipton is thus a Dec. church,[1] enlarged and recast in the Perp. period. Notice: (1) Very plain font—possibly Trans. Above is a Jacobean cover. (2) Four trefoil-headed sedilia—the E. was perhaps once a piscina—in S. wall of S. aisle. The capitals of their shafts resemble those in the Dec. arcades in the nave; and the sedilia have possibly been removed from the old Dec. chancel now destroyed. (3) Beautiful Perp. chancel-screen, the inscription on which, commemorating its erection in 1533, has been wickedly destroyed since the time of Whitaker (ii. 429). (4) Elevation of the Sanctuary by six steps above the chancel, in order to accommodate the Clifford vault below. (5) On N. of Sanctuary—small late altar-tomb. On the top are three much quartered brass shields, with a brass inscription to Francis, Lord Clifford (d. 1589), "first child to George Clifford, 3rd Earle of Cumberland, by his blessed wife, Margrett Russell, Countesse of Cumberland." The four other brass pieces are new. Even the inscription is not original, but was probably inserted by Lady Anne Clifford in her repair of the church after the Civil war. The former inscription (which gives 1588 as the date of death) is printed by Whitaker (whence derived

[1] The date of this Dec. church is apparently supplied by a curious entry in the Compotus Book of *Bolton*, under the date 1306: "Pro lacticiis ad corum de Skypton III. s IV. d" (Whit., ii. 462). As to when this Dec. choir gave way to its Perp. successor, there seems to be no evidence for showing.

he unhappily does not say). (6) Also on N. of Sanctuary —enormous, and very handsome, marble altar-tomb to Henry, first Earl of Cumberland, K.G. (d. 1542), and Margaret (Percy), his wife. All its brasses are modern restoration. (7) At E. end of this tomb—which has once stood against the wall—is an upright block of marble to the memory of the second Earl of Cumberland (d. 1570), and his second wife, Anne (Dacre of Gillesland). Here again the brasses are modern restoration, save (*a*) a very interesting representation of the Holy Trinity, and (*b*) the figure of the second son (XV. Y.A.J. 51). (8) On S. of Sanctuary —enormous altar-tomb, with black marble top. All round, and at the head, is a gorgeous display of heraldry, sculptured as well as painted—Clifford; Vipont; Busby; Fitzjohn; Clare; Berkeley; Neville; Beauchamp; Ros; Percy and Lucy; Dacre; Vescy; St John[1] of Bletsho; Brandon; and Russell.[2] "I much doubt," says Dr Whitaker, "whether such an assemblage of noble bearings can be found on the tomb of any other Englishman" (ii. 435). This is the monument of George Clifford, third Earl of Cumberland, and father of Lady Anne Clifford. All this elaborate heraldry is easily understood by a reference to the pedigrees of Clifford (Whit., ii. 310) and Veteripont (Harrison, i. 338). None of it is merely complimentary; but every achievement represents some family that had married with the Cliffords[3] or Veteriponts, and from every-one of whom, with the exception of Neville, Brandon

[1] Arg. a bend gules, on a chief indented (or danzetty) of the second, two mullets pierced or. The bend is apparently in error.

[2] The field is wrongly tinctured or, instead of argent.

[3] Morville and Talbot might have been added.

and Russell (his wife), the third Earl of Cumberland was lineally descended. (9) Halberts under tower. (10) In a window in both N. and S. aisles, and in a window in the vestry, quarries of glass with the initials A.P., and 1655 under each letter. These, as we learn from her autobiography, were inserted by the famous Lady Anne, Countess of Pembroke (ii. 429 n.).

Skipton Castle, immediately adjoining the church to the W., is in some respects one of the most interesting buildings in Yorkshire. Of the original structure, or of its immediate successor, nothing seems now to remain save a Norm. door-way, with portcullis-grooves outside it, and also, perhaps, some other fragments of contemporary masonry. The bulk of the existing building is said to have been erected by Robert de Clifford in the early years of the 14th century. Such, at least, is the testimony of Lady Anne Clifford—"he was the chief builder," she says, "of the most strong parts of Skipton Castle" (ii. 396). The style, however, is obviously not agreeable to this date, being, in fact, domestic Perp.; and the presence of the arms of Bromflete over one of the doors—unless this, of course, is subsequent addition—suggests that the structure cannot be earlier than the time of "Butcher" Clifford, who married Margaret Bromflete. As Clifford was only born in 1435, or 1436, and died in 1461, it is thus possible that this structure was erected sometime during the decade 1450-1460. After this no Clifford ruled at Skipton till the restoration of the "Shepherd Lord" in 1485. The building thus raised partakes of the character of its time. Strictly it is not a castle at all, but, at best, a strongly fortified manor-house. The picturesque round towers have no parallel in Yorkshire, unless

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indeed it be in the single "rounder" that forms the S.W. angle of the Dec. enceinte at Middleham.[1] This part of the structure is built round an extremely small court, in the centre of which is a picturesque yew. It is entered by the old Norm. door-way referred to already as the single relic of an earlier castle. All this part of the building was badly battered during the siege by the Parliamentarians, in 1642 to 1645, when the castle was defended by Sir John Mallory (Whitelock, 185). The lead piping, with the arms of Clifford and Vipont, and dated 1659, is part of the restoration by Lady Anne Clifford. This lady also added the structure outside the Norm. door-way. Notice the bowl of the old font in the courtyard. All this part of the castle is now uninhabited, though apparently in habitable repair. Ascending the steps, and quitting the small court by one of its *eight* door-ways, we enter the Great Hall, at one end of which is the kitchen, with its two enormous fire-places. The dungeon should be visited—a dark and noisome den of the familiar mediæval type; and the leads should be ascended for the sake of the view, which extends to Pendle Hill. To the E. of this principal block of building extends a narrow range that is still inhabited, and that terminates in a picturesque octagon. This is the Great Gallery (now divided into different apartments) that was erected by the first Earl of Cumberland for the reception of his royal, or almost royal, daughter-in-law, Eleanor Brandon, c. 1536. Outside the main building, but still inside the castle garth, is the desecrated chapel of St John the Evangelist, now degraded to the "base uses" of a stable. It remains only to notice

[1] The circular tower at *Conisborough* is a *keep*, and belongs to a quite different category.

the entrance gate-way in the enceinte wall, which is picturesquely formed by a centre between four great "rounders," and probably dates from the time of the bulk of the Castle. The upper part, however—no doubt ruined in the siege, or in the subsequent "slighting"—was probably rebuilt by Lady Anne Clifford; at anyrate it exhibits an inscription to the honour of her father (Whit., ii. 411 n.)—obviously a quotation from the third book of Horace ("Carm.", iii. 30), with necessary alteration in the first line only:

"*Georgii meritum marmore perennius*," etc.

Above, on the side towards the S., in openwork letters like those at *Temple Newsam*, is the Clifford motto: *Desormais.*

Slaidburn is beautifully situated in the wilds of *Bowland Forest*, by the swift and copious-waters of the *Hodder*. Slaidburn church is Perp., and possesses no chancel arch, like others in the neighbourhood. By far the best feature is the really fine Jacobean chancel screen. There is also some earlier Perp. screen-work on the N. and S. of the chancel. The body of the church retains the rough pewing that was possibly inserted in the 17th century. Probably, however, the pewing in the choir, together with the plain screen between the S. chapel and the aisle, are contemporary with the chancel screen already mentioned. Notice: (1) Piscina in S. chapel. (2) Old pulpit, with sounding board. (3) Plain circular font with Jacobean cover. (4) Fragments of glass on S. of church.

To the N. of the church is a picturesque old Grammar School, erected and endowed by John Brennand (d. 1717).

Snailsden is a moorland summit to the S. of Holm-

firth (1565 ft.). North of this, on a hill that from some points looks conical, is the shooting-box known as Cook's Study—a building that, seen suddenly through a rift in the mist, might almost stand for the "dark tower" in Browning's "Childe Roland" —so strangely does it break on the eye of the spectator who is unexpectantly traversing the rough road below.

SNAITH is a quaint, little, red-brick town, somewhat of the fashion of *Bawtry* and *Borough Bridge*. There is nothing to see except the church, but this, in the second order of churches, is one of the best in Yorkshire. The original structure was apparently a Trans. cruciform church, with aisles to the nave, and possibly, of course, a central tower; but little remains of this primitive building save the two W. responds of the nave arcades. Subsequently, in the 13th century, a bay was added to the nave on the W.; and a tower was also built at this end, but engaged in the aisles, to which it opens by N. and S. arches. This interesting tower is of very broad section: the parapet and pinnacles are later. Next the chancel was rebuilt, or re-cast, in the Dec. period, with a reticulated E. window (if this last feature be really genuine). Then, probably in the Perp. epoch, the chancel arch and nave arcades were rebuilt, and chapels were added on both N. and S. of the chancel. At the time of this rebuilding the N. aisle was much widened, and also the S. aisle for much of its length; with the result that the original cruciform plan has now been nearly obliterated. The clerestory to the nave is Perp., or later. The first pair of piers from the W. in the nave arcade, in accordance with this development, are naturally double responds, but so, strangely enough, are also the third pair from the W., though in this case the capitals are alike on

each side. Notice: (1) Traces of post-Reformation text-painting on N. wall of N. aisle, opposite tower. (2) Blocked, lower, rood-loft door, with traces of former existence of upper door on S. side of chancel arch. In S., or Dawnay, chapel. (3) Fragments of glass in E. window. (4) Bracket on E. wall, with arms of Dawnay impaling Roecliffe. (5) Small niche in E. respond of arcade. (6) Under the E. of the two arches that separate this chapel from the choir—large altar tomb, with plain top. Of the thirteen shields that now suround this tomb (once probably fourteen) all have apparently been repainted; but one alone (at the W.) is sculptured as well as coloured, i.e. Dawnay impaling Roecliffe.[1] This is doubtless the monument of Sir John Dawnay (d. 1493), who married Agnes Roecliffe (Foster, 80). (7) On floor under the W. of the two arches—incised cross, having a base built up of separate stones (cf. *Tickhill*); a shield across the stem; and a rim inscription: *Hic iacent Radulphus . . . dome et Margarita, uxor eius, una filiarum Johannis Dawnay, Armig[er]i, qui obierunt nono die mensis Maii anno Domini MCCCCLXXXVI. Quorum animis parcet Deus. Amen.* The shield on this monument (? —— impaling Dawnay) is badly perished, but the inscription is unusually clear. In N., or Stapleton, chapel—(8) Wall monument to Lady Elizabeth Stapleton (daughter of the Earl of Lindsey (d. 1683)). (9) Niche in E. respond of S. nave arcade (cf. *Kirkby Malham*). Above is cut: *S[an]c[t]a Sitha (? St Osyth)*. (10) On floor on S. of Sanctuary—*enormous* matrix of a mitred figure, with a pastoral staff, under a crocketted canopy. This must have

[1] In this case the mullet for difference on Roecliffe is carved as well as coloured; in the last case it is painted only, though the rest of the shield is sculptured.

been one of the largest brasses in England, and possibly commemorated some abbot of *Selby*, to which establishment Snaith Church was given c. 1100. The staff has been held in the left hand, and was turned outward. (11) Shields in nave. Of these Dawnay alone is carved (on third column from E. in N. arcade), and the rest are apparently guess-work. (12) Glass shield of Dawnay in second window from E. in N. clerestory. (13) Remains of large Perp. niche in E. jamb of S. window in this transept. (14) W. window of N. aisle. Outside, the dripstone terminates on each side in the arms of *Selby* Abbey; above is Dawnay impaling Roecliffe. (15) W. door of old Perp. wood-work.

SPOFFORTH is a picturesque, stone-built village, with the picturesque ruins of an old castle, or manor-house, of the Percies, and a church that has been ruined by reckless restoration. Viewed from outside, the body of the building—not reckoning the Perp. tower—looks practically a quite new structure. It is really, however, the reconstruction of a good Trans. nave and aisles; and inside the original columns remain of the nave arcades, though the arches (with the exception of the two to the W. in the N. arcade) are entirely modern rebuilding. These columns, on the S., have carved capitals, and are mostly circular (there is one octagonal); but those on the N. are clustered. The chancel has been rebuilt in sham Norm., with contracted dimensions—a few lower courses of the old Sanctuary remain outside, projecting beyond the present E. end. Notice: (1) In niche on N. of chancel—mutilated recumbent figure. The shield has the arms of Plumpton. (2) Very fine Trans. chancel-arch. (3) On sill of window at W. of S. aisle—fragment of Sax. cross.

(4) Trans. S. door-way, with well-scraped beak-heads.

Spofforth was a fee of the Percy family long before they had Alnwick: William de Percy, in fact, as we learn from Domesday, was the first Norm. holder in place of the dispossessed Saxon, Gamelbar (XIV. Y.A.J. 54). That the Percies had a castle here from early times is highly probable in itself, and is evidenced by existing remains; but the first documentary light on the subject is the licence to crenellate his dwelling-houses at Spofforth, Leckyngfeld and Petteworth that was granted to Henry de Percy on 4th October, 1308 (C.P.R. *sub anno*). This, I have little doubt, was the reconstruction, or perhaps replacement, of an earlier building: part of it still remains; and the ruins are remarkable, like *Markenfield Hall* (1310), for their lack of distinctly defensive character, as compared, for instance, with some much later erections, e.g. *Harewood* or Bolton Castle. Henry Percy, second Earl of Northumberland, was slain at Towton in 1455, and his estates were escheated by the triumphant Yorkists. Spofforth manor-house was then probably dismantled, and seems to have remained so for a hundred years; Leland reports "I saw Spofford . . . wher the Erle of *Northumbreland* had a goodly Lordship and Manor Place with a Parke. The Manor Place was sore defacid in the tyme of the Civile Warre" (I. 97). In the reign of Elizabeth (1559) Lord Percy again obtained license to crenellate, and presumably the old mansion was restored: how or when it was again destroyed can only be a matter of conjecture—there seems to be no record for its "slighting" in the Journals of the House of Commons. The existing ruins probably consist of the S. side only of a vanished quadrangle. The

oldest portion is the basement of the Great Hall, which is of different masonry from the super-structure, and is stated to be Trans. ("Domestic Architecture," ii. 234.) It seems to have been vaulted; but the curious manner in which—owing to the rapid fall of the ground—the rock projects into it from the N. renders its whole construction very obscure. That it is older than the building to the W. is sufficiently shown by the *window* that now looks into the latter. The Great Hall, above the basement, was apparently built in the 14th century; but according to Parker was afterwards reconstructed in the 15th. Be this as it may, it has two Dec. windows on the N. (the head tracery of which remains), and three on the S.; the fourth window on the S. (to the W. of the other three) appears to have been in a different style. This room was entered from the quadrangle by a doorway at the W. of the N. side, the head of which has internally rich, deep mouldings—the capitals of whose jambs are delicately carved. To the W. of the Great Hall is another block of building, also erected in the 14th century. This consists of two unequal divisions, with an octagonal turret at the S.W. corner. The E. (or smaller) division was entered on the main floor level by a door of some size from the Great Hall. It was separated from the basement below it by a wooden floor, some of the corbels for the support of which remain; and was lighted towards the S. by a single, very beautiful, Geometrical window. The W. (or larger) division projected further towards the N., and was entered on the principal floor directly from the quadrangle by a door in the E. of this extension. The basement of this division was intended to be vaulted, or was once actually vaulted, in three bays: the vaulting, however, was abandoned, or removed

(though the springers and wall shafts remain), and a wooden floor was constructed, as is shown again by the corbels. This basement was used as a kitchen, and has two large recesses that look like fire-places on its W. side. One of these was actually used for that purpose; the second, to the N., is pierced at the back by a trefoiled lancet, and points to some change in the original design. The room above may have been the Solar; or the room to the E. of it; or possibly both. These two rooms, indeed, appear to have communicated with one another on the S. by an opening without a door. That these buildings have had no additional story is shown by the cap of the octagonal turret. The castle is built of a curious, coarse, red grit-stone that was evidently quarried on the spot; but the jambs and mouldings, of some at least of the windows, are formed of a finer, yellow freestone.

SPROTBOROUGH Church is extremely interesting, less for its own sake than for what it contains. The N. arcade is perhaps E.E., but apparently the nave has been lengthened to the W. by a single bay in the 15th century. The chancel, at any rate, is very plain Dec.; whilst the W. tower is Perp., and was built c. 1474, at which date a sum of 40s. was bequeathed towards its erection by the William Fitz-William whose brass is presently mentioned below (XLV. S.S. 211). The N. porch is dated 1632, but part of it is obviously older. Sir Stephen Glynne, in 1853, pronounced this church to be "in good order" (XIV. J.A.J. 339): in 1906 it seemed to the writer badly in need of restoration. Notice: (1) Piscina and three good "stepped" sedilia — all of them plain Dec., and all horribly smothered in green-wash. (2) On N. wall of Sanctuary —brass inscription to Thomas Mauleyverer (d. 1701),

a former rector. (3) On S. of chancel—rough altar-tomb. On the top is an alabaster slab, incised with the figures of a knight, in plate armour, and of his wife. Below are kneeling children, though most of these have perished. As at *Bolton by Bowland* the children had formerly their names engraved above their heads. Thomas and Franciscus still remain, as well as a third that I could not decipher. There has also probably been a shield at each corner.[1] The blanks in the rim inscription, due largely to decay, are filled up from the transcripts by Dodsworth (Y.A.S., R.S., xxxiv. 136): [*Hic iacet Phillipus*] *Copley, armiger, D*[*omi*]-*n*[*u*]*s de Sprodbrough, filius Will*[*iel*]*mi Copley, militis,* (*et Dorotheæ, uxoris eius, qui obiit decimo*) *nono die mensis* (*Octobris anno Domini* (*M°*)*CCCCC°LXXVII° . . . et Maria, uxor eius, filia Briani Hastinges, militis, que obiit 7 die Junii anno Domini millesimo* 597. (4) On floor near this—slab, with incised priest in eucharistic vestments, and with chalice and paten. The top of his head has gone. (5) On chancel floor—alabaster slab, incised with a (?) figure beneath a canopy. This has now almost wholly perished, and little of the rim-inscription remains. This is perhaps the memorial of John Fitzwilliam (d. 1489), the inscription on whose tomb is recorded by Dodsworth (*ib.* 135). (6) On chancel floor—large blue slab, with the indents of four shields, the brasses of a knight and his wife, and a brass inscription below to William Fitzwilliam (d. 1474), and his wife, Elizabeth Chaworth. The date of the wife's death has never been filled in.[2] This brass is of interest as affording a good example of the 15th-century, "sallet" form of helmet. (7) On N. wall of

[1] The lost names and heraldry in part are recorded in Hunter (i. 346).

[2] Inscription in full in XI. Y.A.J. 80.

chancel—canopied niche, apparently meant for three statues. (8) On chancel floor—relief cross-fleury. (9) Chancel-screen, on the E. of which are seven old return stalls, three of which retain misereres with more or less broken carving. (10) On S. of S. aisle—beautiful Dec. wall-niche, in which is the very perfect figure of a woman. At the E. of the same aisle is the recumbent figure of a knight in chain armour, whose shield bears the charge of Fitzwilliam. Except that the latter of these two statues, and probably the first, commemorate members of that family, it does not seem possible further to identify them. (11) Also in this aisle—curious, detached, Dec. stone chair, sometimes supposed to be a sanctuary seat. At Halsham, in the E. Riding, is a seat somewhat similar, except that it is attached to the fabric; but the meaning of these chairs must be received with a *caveat*. (12) On floor of this aisle—base and stem of incised cross, with fragment of old inscription. (13) Plain octagonal font. (14) Considerable amount of old pewing, probably of the date of the screen, which in that case is possibly very late. Notice the carving of some of the doors—exceedingly quaint, or grotesque. The pulpit is apparently contemporary. Possibly all of this woodwork is Tudor,[1]

[1] I am confirmed in this conjecture by the presence on a bench-end of the lucy's head of Gascoign and the initials W. C. These cannot be earlier than 15th February 1555 (the date of the will of Sir Henry Saville (Y.A.S., R.S., xiv. 139), whose widow (by descent a FitzWilliam) married, for her second husband, Richard Gascoign (Hunter, i. 339); and are perhaps not later than the death of Sir William Copley, probate of whose will was granted on 13th July 1556 (Y.A.S., R.S., xiv. 39). The single difficulty in the way of this conclusion is the remarriage of Lady Saville after so short a widowhood. If this be considered serious, the only other William Copley who will at all answer to the initials is the second Sir

and all of it is horribly disfigured by paint! (15) Fragments of glass in several windows: (*a*) Fitzwilliam (twice); (*b*) Deincourt; (*c*) Grey; (*d*) Conyers. (16) Trefoiled piscina in S. aisle. (17) On floor of N. aisle—slab, with indents and rim-inscription: *Orate p[ro] a[n]i[m]a M[ar]garete Tate[r]sall (que . . . er) esse de Doncast[e]r, que obiit xx die mens[is] (Februar[ii] a[nn]o D[omi]ni M(CCCC)LVIII.*[1] (18) Rude old bier, now dilapidated, hung up in vestry. (19) Also in vestry—old chest of enormous length.

Stainburn (2½ m. N. of Pool) church is curiously retired—one of the most secluded in the Riding. It retains its primitive, aisleless Norm. form, with a chancel-arch of the plainest type. Notice, externally, the very curious Debased window on the S. of the nave; the blocked priest's door; and the timber framing in the roof of the porch. Notice, inside, the old oak pews, and the large, circular Trans. font, with an interesting intersecting arcade. (I. A.A.S.R. 246.) On the S. of the churchyard is the socket of a cross.

Stainforth Force is a picturesque cataract on the *Ribble*—almost a miniature lower fall of Aysgarth—immediately below the bridge that connects the two Stainforths. A stile gives access to the edge of the waterfall, which tumbles in rapid succession over two or three steps in the limestone, to slumber in conclusion in a coffee-cloured pool.

Stainton (5 m. S.W. of *Rossington*) has a small Norm. church, without aisles. There is, however, a chapel on the S. of the nave, which seems to be con-

William, who succeeded to Sprotborough in 1577, and died in 1598. The next William Copley did not succeed till 1633 (Hunter, i. 342).

[1] "A word of equal length with propicietur is wanting in what is the most curious portion of the inscription" (Hunter, i. 347, from whom I have filled up the gaps).

temporary, or very little later; and windows have been inserted in the 14th century into the walls of this chapel, and also into the walls of the nave and chancel. Notice: (1) Chancel-arch of the plain early Norm. type. (2) Curious pointed aumbrey on N. of Sacrarium. (3) Dec. piscina. (4) Fragments of glass in E. window of chapel. (5) Incised cross-fleury against W. wall of chapel. The inscription round the rim is almost gone—I give it from the copy in Dodsworth (Y.A.S., R.S., xxxiv. 85): *Orate pro anima* [*Nicholai*] *Hall, qui obiit anno Domini M°V°XXIIJ°, et Margarete, uxoris ejus, que obiit, anno Domini M°D°* . . . Hunter adds that a blank space has been left for the year of the lady's death (i. 257). (6) Perp. octagonal font.

Stanedge is the name of the curious ridge of hill (1271 ft.) that at this point forms the watershed between the streams that flow E. and W. Strangely enough, however, it is not the county boundary; the valley to the W. of it, which contains the head waters of a feeder of the Mersey, and ought thus to be in Lancashire, being actually still in Yorkshire. Phillips says justly that a seat on the coach that formerly ran over Stanedge was preferable to the softest cushion in the train that now runs underneath it.

Stavely (½ m. N.W. of *Copgrove*) has a rebuilt church (*open*) of no interest. On the S. of the churchyard, and apparently still *in situ*, are the socket and short shaft of a Sax. cross, and apparently part of the head.

The Strid.—This is a narrow throat on the *Wharfe* in the beautiful woods above *Bolton Priory*, in which, at ordinary seasons, the river is contracted to so narrow a compass that it is sometimes possible to "stride" across it. The feat, however, is always dangerous, and no sane person will attempt it; a slip, always

THE STRID, BOLTON WOODS

possible on the dripping rocks, is probably attended with fatal consequences; nor is there any gymnastic achievement in the feat sufficient to atone for its foolhardy character. A long succession of tragic deaths attests to its fatal facility, from the time when the Lady Alice wept

"Her son in Wharfe's abysses drowned,"

down almost to the other day. Turner has a beautiful drawing of this scene, which should be visited for the sake of its curiosity and setting, if not for its meretricious attraction.

Swillington (1½ m. N.E. of Woodlesford) church is perhaps late Dec., and is apparently all of one date. The nave-arcades consist of five bays, and the tower, at the W. end, has the corbelled-out parapet that is common in churches of the neighbourhood. Notice: (1) Interesting window tracery on N. and S. of chancel. (2) Piscina. (3) Three sedilia. (4) Piscina at E. of S. aisle. (5) Adjoining last—head of an incised cross-fleury, the shaft and base of which have been restored in plaster. (6) In S. wall of S. aisle—ogee-headed niche. In this are preserved, in a glass case, a few much decayed fragments of a wooden recumbent effigy (*cf.* p. 63).

TADCASTER is a small, old-fashioned town, dominated, whether seen from far or near, by the chimneys of its enormous breweries. The church (*open*), on the bank of the *Wharfe*, is a very fine structure, with a good and picturesque tower, and is built of the milk-white limestone of the neighbourhood. Most of the building is Perp., but the nave-arcades, with their "hold-water" bases, seem part of an earlier church, and are possibly 13th century. When the tower was erected the W. responds of the old arcades were rebuilt without

capitals, and apparently the old E.E. capitals were then used up as bases.[1] The church has a clerestory throughout. Notice inside: (1) Fragments built into wall at W. of S. aisle—a Norm. arch, with carved capitals and with zigzag moulding, and a stone that may possibly be Sax. Here, too, will be noticed a baby's stone coffin; the head of a relief cross; and a small incised cross. (2) At the S.E. corner of the S. chapel—remarkable bracket borne by a man who has driven a sword through his breast. (3) In N. wall of N. aisle—small, rude, incised cross. (4) Piscina cut into the E. pier of the N. nave-arcade.

Tadcaster is the site of the Roman *Calcaria*, which was situated at a distance of ix *millia passuum* from York on the road to Manchester (Second Antonine Itinerary, "Mon. Hist. Brit." xxi.). It was also on the alternative, or W., route from *Eboracum* to *Lindum*, though, strangely enough, the place is omitted in the fifth and eighth Antonine Itineraries (*ib.*).

Tankersley (½ m. S.E. of Birdwell) has a small church of no particular interest. The nave and chancel are perhaps Dec., with a Reticulated E. window. The arcade of the aisle (N.) the writer does not venture to date—anyhow the aisle itself was rebuilt in 1881 (brass inscription). The tower seems late Perp. Notice: (1) Debased clerestories (blocked on the S.). (2) Bracket chancel-arch. (3) On chancel floor—incised cross-fleury, with rim-inscription: *Hic iacet Ricardus Worteley, Armig[er], qui obiit decim(o d)ie mensis Octob[ris] an[n]o D[omi]ni mil[les]imo CCCC(XXX quinto).*[2] (4) Font—Dec. or Perp. (5) Under tower—

[1] In the beautiful old church of Overbury, in Worcestershire, two Norm. capitals have been built in at the base of the two E. pieces of the later central tower.

[2] The words in curved brackets have vanished, and are partly supplied from Hunter (ii. 305).

wall-tablet to Francis Hall (*d.* 1782), a former rector. (6) Nine fragments—some of crosses-fleury—built into S. porch.

In Tankersley Park, half a mile or so to the S.E. of the church, are the slight ruins of the old hall of the Savilles. Sir Richard Fanshawe, the royalist poet, resided here in 1653 and the following year; and here he translated Camoens. Lady Fanshawe writes in her "Memoirs" that she found "the place plentiful and healthful and very pleasant" (Ed. 1830, p. 119). Perhaps she would hardly say so now, could she see the surrounding coal-pits.

Templehurst.—Incorporated with a farm-house, not far from the left bank of the inky *Aire*, are the picturesque fragments of a Preceptory of the Knights Templars, comprising a good Trans. door-way. The manor was given to the Templars by Ralf and William de Hastings in 1152 (Dugd., vi. 838); and apparently formed, like *Temple Newsam*, one of the only four possessions of the order in England that did not pass on its Dissolution to the Knights Hospitalers of St John. (*Ib.* 817.)

Temple Newsam (1¾ m. S. of Crossgates) was given to the Knights Templars by William de Vilers at some date prior to 1181; and on the dissolution of the Order was given by Edward III., like *Templehurst*, not to the Knights Hospitallers, but to Lord Darcy (Dugd., vi. 817). Subsequently it was granted to the Earl of Lennox; and here his son, the ill-fated Earl of Darnley, was born in 1545 (D.N.B.). The present house was built by Sir Arthur Ingram, who had purchased the property in the reign of James I. It is constructed of brick round three sides of a quadrangle, and is the most considerable example of its style and period in Yorkshire. Whitaker remarks:

"Perhaps there is not a great house in the kingdom where so much attention has been paid to domestic comfort" (Loid., i. 138). Round the open-work battlement runs the following long inscription (Allen, iii. 383): *All glory and praise be given to God the Father, the Son, and Holy Ghost on high; peace upon earth, goodwill towards men; honour and true allegiance to our gracious king, loving affections among his subjects, health and plenty within this house.*

Thorne is a small, old-fashioned, market town, situated about a mile from the banks of the *Don* in one of the flattest districts in Yorkshire. The church (*open*) is perhaps disappointing, having regard to the size and importance of the place. The core is apparently a rubble Trans. building, with N. and S. aisles, and possibly an original W. tower. The chancel retains traces of blocked circular-headed windows at the E. end (two, but no doubt there were originally three) and on the S. The N. chapel is separated from the chancel by an arcade that is perhaps contemporary, though the chapel itself may have been rebuilt. The little S. chapel is probably a 15th-century addition, as is also the top of the tower. That alterations, or additions, were also effected at Thorne church in the 14th century seems clear from the indulgence granted by Archbishop Melton in 1320 to such of the parishioners and others as "being truly contrite, penitent, and confessed . . . should charitably contribute to the repairs, building, and support of the chapel of Thorne within the parish of Hatfield" (Hunter, i. 195). The clerestory of the nave seems to belong to this period. Notice: (1) (?) Trans. piscina. (2) Trefoiled piscina in S. aisle. (3) Octagonal font.

Thorner has a good Perp. church (*open*), with a striking W. tower. On the S. wall of the S. chapel is a

tablet to "Joannes Savill Eques de Coppley Baro Eboracensis" (d. 1677).[1] In the churchyard, at the W. of the S. aisle, is a stone with a plain cross and a rim-inscription: *Orate pro anima Willi[elmi] Netilton (?) valevit D(omi)ni Regis Edwardi quarti qui obii(t) . . . (Eliz)ebeth uxoris . . . q[uæ] obiit . . . di[e] Ap[ri]lis A° D[omi]ni MDIII.*

Thornhill church (*open*), though situated immediately on the edge of a miserable district, is one of the most interesting in Yorkshire. The fine W. tower is Perp.; the nave is modern rebuilding; the S. chapel seems Curvilinear; the N. chapel is Dec., with some obvious Perp. insertions; and the chancel and clerestories seem late Perp., as does also the E. window.[2] The glory, however, of Thornhill church is its grand collection of monuments and its ancient glass. Notice in the Saville Chapel, on the N. of the chancel: (1)

[1] The "Complete Baronetage" gives only "John Savile, of Copley," who was created a baronet in 1662, and died in 1689 (iii. 254). It appears from this monument that the first baronet died in 1677, and that it was really a second baronet who died in 1689.

[2] Such at least seems the testimony of the building: the testimony of documents, though it confirms it in part, in other parts seems to confute it. Thus we learn from the inscriptions preserved in Dodsworth that the E. window and clerestories were completed by Robert Frost, "late parson of this church," in 1499. On the other hand, the S. chapel was erected by this same Robert Frost in 1491 ("fieri fecit istam capellam"); whilst the N. chapel is apparently due to Thomas Saville in 1447 ("hanc capellam fieri fecit") (Y.A.J., R.S., xxxiv. 68), and was apparently "enlardged" at the cost of William Saville, "which werke was finished the yere of our Lord 1493." There exist, however, grounds at any rate for suspecting that "fieri fecit" in these mediæval inscriptions means sometimes something less than erection *de novo* (cf. *Fishlake*). Of course, if this be wrong, then both the chapels belong wholly to the 15th century.

Very striking wooden altar-tomb, with recumbent wooden figures of a knight in plate armour between two wives. Round the N. and S. sides of the top of this monument runs the curious jingle that is found again on the Fitzwilliam tomb at *Wadworth* :—

" Bonys emonge stonys lys ful steyl
Qwylste the sawle wanderis were that God wyle."

I.H.C. Anno D[omi]ni mill[ess]imo quingentessimo vyg[es]imo nono. Unfortunately the heraldry round this tomb has been repainted—some of it apparently wrongly. This is almost certainly the monument of Sir John Saville, Kt., and of his two wives, Alice Vernon and Elizabeth (or Isabel) Paston. As Sir John died in 1504, the date of the inscription suggests that this monument was erected in 1529 by his son, Henry Saville (d. 1555), who had married Elizabeth Soothill (X. " Genealogist," N.S. 157, 158). " Over all," says Whitaker, " has been a canopy or rather tester, for the whole must originally have resembled an antique and massy bedstead." (i. 322.) (2) Between chapel and chancel—huge Renaissance monument, with recumbent figures of man and wife, with a kneeling son on the N. side, and with the remaining half of a recumbent son on the S. There is no inscription, but the achievement at the top, repeated at each side (Saville imp. Wentworth), proves that this is the monument of George Saville (d. 1614), who married, for his second wife, Anne Wentworth, sister of the luckless Earl of Strafford (V. " Genealogist," N.S. 160). (3) Opposite, against the N. wall, is a Renaissance monument with the recumbent figure of Sir George Saville, Bart. (d. 1622). (4) At the foot of this last—very perfect cross-legged effigy of a knight in chain armour. The shield now seems blank ; but this is probably the monument of a

Thornhill. (5) In N.W. corner of chapel, very beautiful altar-tomb, surrounded by "weepers" in niches. On the top are the alabaster effigies of a knight (whose hair is shown like that of Lord Welles at *Methley*) and of his lady. That this is the monument of a Thornhill is proved by the Thornhill crest surmounting the helmet on which lies the man's head. It may be meant for Simon Thornhill (the last of his line at Thornhill) and his wife, Mary Bapthorp (Loid. ii. 114); or it may be for his father, Brian Thornhill, and Joan Fitzwilliam, his wife (*ib.* 113). These people lived in the 14th century, which seems to be the period of this tomb. It has, however, a curious wooden rim that seems 15th-century addition. (6) W. window on N. of chapel, with glass that seems late Dec. In the middle light is a Crucifixion; in the W. light, the Virgin; in the E. light, (?) St John. Across the bottom, from W. to E., are three coats of arms: (i) arg. on a bend gules 3 mullets or; (ii) Saville quartered with Thornhill; (iii) Leedes of N. Milford. (7) Middle window on N. of chapel, with Perp. glass. At the bottom: *Orate p(ro) a(n)i(m)a Thome Savill militis qui ha(n)c capella(m) fieri fecit anno Domini MCCCCXLVII.* At the bottom of the middle of the three lights are mutilated kneeling figures—doubtless of Thomas and his wife. (8) E. window on N. of chapel. This also is completely filled with Perp. glass, and largely represents scenes from the life of the Virgin, like the E. window at *Elland*: (i) Death of Virgin; (ii) Assumption; (iii) Coronation; (iv) Annunciation; (v) Nativity; (vi) Resurrection; (vii), (viii) and (ix), seated bishops. (9) E. window of chapel. The five lights are again filled with old glass, which, though badly faded and mutilated, seems to represent a Doom, or general resurrection.

At the top of each of the three middle lights is shown God, with a triple crown: probably in each case part of a representation of the Holy Trinity. At the bottom of each of the five lights is a figure in prayer, the particular object of immediate supplication appearing in four instances, i.e. the Assumption, the Rising Lord, the Virgin and Child, and the Father, with a crucifix and triple crown. Above are two lines of English inscription, apparently misplaced, or fragmentary. Luckily it is preserved for us by Dodsworth (Y.A.S., R.S., xxxiv. 67): *Pray for the gude prosperity, mercy and grace of Wiliam Sayvile, one of the Company of Grayse Yn, and for the sowles of Sir John Sayvile and Dame Alice, his wief, fadyr and modyr to the said William, and also for the gude prosper*[*i*]*ty, mercy and grace to Sir John Sayvile and Dame Alice, his wief. The which William Sayvile enlardged this quyer att his cost, att the oversight of the said Sir John his nephew, wherwith pray we all that God be pleased. The which werke was finished the yere of our Lord*, 1493.

Passing now to the chancel, the E. window of six lights is completely filled with restored glass, about half of which is said to be old (I. Y.A.J. 69). The subject is the familiar Stem of Jesse; and no one, I think, who is familiar with old glass in France can doubt for a moment that either this window has been imported from that country, or that it was at any rate made by French workmen. At the bottom of the S. light are the arms of Arch. Rotherham (1480-1501). Across the base of this window: *Pray for y*(*e*) [*gude*] *p*(*ros*)*perity, mercy and grace of Robert* [*Frost, Chaun*]*cellor* [*to the redoubted*] *Prince Arthur*, 1*st sonne of King Henry VII who was* [*late*] *parson of this church, who hath ma*(*d*)*e* [*new this*] *window, and also* [*clerstoried*]

and [*archyde*] *this quyr, f(i)n(i)shd ye yere of grace* 1499. I have supplemented what I could not read of this inscription from Dodsworth (Y.A.S., R.S., xxxiv. 68); but, as not a line of it remained in Whitaker's time (Loid. i. 319), we must suppose that it is wholly modern, or recovered. In the S. chapel: (1) Window on S. completely filled with fragments of 15th-century glass. (2) Second window, with some contemporary fragments of glass. It will thus be seen that Thornhill possesses not less than six windows completely filled with old glass, as well as two other windows with fragments—the most important display, not only in the W. Riding, but (outside York) in the whole of Yorkshire, and possibly in the whole N. of England.[1] (3) In a recess in the S. wall: a number of pre-Conquest fragments of crosses, etc. Of these, four have inscriptions, three of which have been read and restored by the late Father Haigh—one by Canon Fowler. (i) In Latin letters: ECGBERCHT ÐIS SETTAE AEFTAER OSBERCHTAE BEC[UN ECGBERCHTAES (*Ecgbercht this set after Osbercht, beacon of Ecgbercht* . . .) (IV. Y.A.J. 421). This is apparently the sepulchral monument of Osberht, under-king of Northumbria, who was driven out by his people in 867. (ii) In Runes: EÐELBERCHT SETTÆFTER EDELWINI DREING (*Ethelbercht set after Ethelwini a dring* (i.e. *knight*) (ib. 427). This is ascribed by Dr Haigh to about the middle of the 8th century. (iii) In Runes: EADRED ISETEÆFTE EATE INNE (*Eadred set after Eata a hermit*) (*ib.* 428). Dr Haigh was of opinion that this probably commemorated the Eata whose death in 752 is recorded

[1] Those who wish to understand the mutations of this glass may pursue the subject in Loid. i. 318, etc., and in I. Y.A.J. 69, 107.

by Simeon of Durham ("Eata obiit in Craic apud Eboracum") (*Ib.* 435). (iv) In Runes: IGILSUIP ARÆRDE ÆFTER BERHTSUIPE BECON AT BERGI GEBIDDAP PÆR SAULE (*Igilsuith reared after Berhtsuithe beacon at barrow* (i.e. *grave-mound*). *Pray for the soul*). This too is tentatively assigned to the 8th century (VIII. Y.A.J. 51). (4) At the back of this niche—inscription (to be compared with those at *Birkin* and Settrington, in the E. Riding) to a former rector: *Gulielmus Lacy S.T.D. ex nobilissima Laciorum familia oriundus, postquam iura regia et ecclesiastica cum vitae periculo summo fortunarumque omnium et libertatis ipsius jactura deploranda strenue asservisset ad huius ecclesiae regimen tandem accessit rectoris aedes sacrilegio collapsas, solo restituit bonorum postea omnium, a solutis delitis residuum piis usibus legavit, et in Christo placide obdormivit Maii* 12, *A.D.* 1671. Lacy was ejected from his fellowship at St John's, at Cambridge; entered the army; and served for a time as chaplain to Prince Rupert (Walker, p. 149). (1) On floor of S. aisle—incised cross. (2) Adjacent to the last—small, rude, much earlier, incised cross and sword. (3) On floor near S. jamb of modern chancel arch—plain incised cross. (4) Considerable remains of old glass in W. window. I may add that the floor of Thornhill Church, like that of *Almondbury*, slopes steeply from W. to E.

In the Rectory grounds are the 15th century ruins of the old house of the Savilles, who succeeded the Thornhills here in the 14th century by the marriage of Elizabeth Thornhill. The house was destroyed by the Parliamentarians during the Civil War: and after the Restoration the Savilles removed to Rufford, and the place was never restored.

Thornton-in-Craven. According to an inscription

that formerly existed (Whit. i. 121)—perhaps still exists—over the E. window, Thornton church was rebuilt during the lifetime of Thomas, Lord Ros—probably either the second (1421-1431), or third (1431-1461), of that name ("Complete Peerage," vi. 402). It is, in fact, a specimen of the rather coarse Perp. that is everywhere common in *Craven*. The tower is somewhat later, and exhibits on the S. exterior the arms of Car, and an inscription thus deciphered by Whitaker (i. 120): *Jams Car Baly of Thornto' wne fownd' a'no D'm MCCCCCX. Wark wr' P'ochyn.* "By which, I suppose, is meant that, though James Car was founder, the 'Po'chyn,' parochians, or parishioners, 'wrought wark'—that is, contributed their labour." There is no chancel arch. Notice: (1) Head on W. column in N. arcade. (2) Fragments of glass in N. aisle. (3) Much restored screens on each side of chancel. (4) 17th-century pewing, though of course much restored. The pretty village of Thornton has the remains of old stone stocks.

Thornton Force is a picturesque waterfall on the Kingsdale beck, at the head of the long succession of cataracts among which are comprised the *Pecca Falls*. Unlike these, however, Thornton Force is a cascade over the limestone, with a basis of wasting shale; and it is possible, accordingly, if the writer recollect rightly, to creep behind the sheet of falling water, and look through it, as through a veil.

Thornton-in-Lonsdale (¾ m. W. of *Ingleton*). The church was largely rebuilt c. 1869, but retains a good Norm. N. arcade, and an old Perp. W. tower. Notice inside: (1) On floor, at W. of S. aisle, floriated cross with a fructed stem, partly incised and partly in relief. (2) Near this—very remarkable monumental stone, probably post-mediæval. (3) In E. window

of S. chapel—arms and motto (*Sans sang nul victorie*) of Redmayne. (4) At E. of N. aisle, on floor—slab with a cross, sword and knife. (5) Three brass inscriptions in the vestry, to the Redmayne family.

To the N. of the church, on the lane to *Dent*, may still be seen the old parish stocks.

Thorparch church (*open*) has a good Perp. tower, and a Norm. S. door-way, with beak heads. All the rest of the building is new, or at any rate restored to the same effect. Built into the E. interior of the porch is the lower half of a very rude figure—into the W., a Sax. carved stone. In a modern niche, on the N. of the Sacrarium, is a small cross fleury with a rim inscription: +*Hic iacet Ioh*[*ann*]*es filius Ioh*[*ann*]*is de* (*?*) *Belewe*. In the churchyard are two stone coffins, and a plain old font: also, on the S., the socket and stump of a graveyard cross.

Thorpe Salvin (1½ m. S.E. of Kiveton Park) is a very retired and picturesque little village, dominated by the Elizabethan ruins of the ancient manor house of the Sandford family. The church, moreover, though comparatively small, is one of the most interesting in the whole S. of Yorkshire. The core of the building is Trans.; and it consisted originally of nave with N. aisle, chancel with N. chapel, and W. tower. In the Dec. period, however, two windows were inserted on the S. of the nave with very curious and striking tracery, though a single Trans. window, and traces of a second, still survive high up in the wall. The N. chapel was also rebuilt, apparently on a much more important scale, in the first half of the 14th century, and has late Dec. windows. Lastly the W. window of the tower, and the E. window of the chancel, are respectively Perp. and Reticulated insertions. Notice: (1) Very fine Trans. pointed

tower arch, with scallop and zig-zag moulding. (2) Chancel arch, less ambitious than that of the tower, but good of its kind, though plain. (3) Dec. piscina in chapel. (4) Three sedilia in chancel, very like those at *S. Anston*, and possibly Dec. (5) On N. wall of sanctuary—monument, with man and wife kneeling at a desk. The inscription is much perished, or obscured; but this is apparently the memorial of Sir Roger Portington (d. c. 1604), and of Mary (Sandford), his wife (Hunter, i. 313). (6) On S. wall of Sanctuary—similar monument, with the addition of three kneeling daughters.[1] The inscription at the time of the writer's visit (5th October, 1906) was hidden by harvest decorations; but this is the monument of Hearsie Sandford (d. c. 1582) and of Margaret (Copley), his wife (ib.). (7) On N. floor of sanctuary—slab of Chellaston alabaster (*cf.* Howden, Eastrington, and Harpham in the E. Riding) on which is incised a woman in horned head-dress, together with fifteen children (eight boys and seven girls) on the hem of her dress.[2] Her head rests on a tasselled cushion, and her hands are in prayer. The strange position of the children is paralleled, on a brass, in the memorial to Lady Anna Norbury (d. 1464) in Stoke d'Abernon church, Surrey. Round the rim (the omissions are filled up from Hunter): *Orate pro anima (Katerine) Sandford, nuper uxoris Ioh[ann]is Sandford, armigeri, fili(i) et heredi(s D[omi]ni Briani Sandford,) militis, (quondam) filie D[omi]ni Ioh[ann]is (P)ickering; que obiit tercio die mensis Augusti anno D[omi]ni millesimo CCCC(L)X(I).* (8) "Low-side" window in normal position, made by placing a transom across the bottom of a lancet. (9)

[1] Hunter says there is a fourth child lying dead.

[2] So Hunter (i. 313). Personally the writer could distinguish only eleven children, all of them apparently girls.

Traces of wall-painting on W. respond of nave arcade, and on N. capital and pier of chancel arch. (10) Head of incised cross-fleury on W. wall of nave. (11) Magnificent Trans. font, of the same type as the remarkable group on the Wolds in the neighbourhood of Driffield. It is circular, very large, and has carving in some of the arches of the arcade that surrounds it, but not in all.[1] Two of the pictures seem to represent the rite of baptism; the other four the four seasons, i.e. Spring, a man sowing; Summer, a man riding; Autumn, a man harvesting; Winter, a man warming himself in front of a fire. This font is in magnificent preservation. (12) Curious Dec. niche cut into E. jamb of E. window on S. of nave. (13) Chained Bible. (14) Very fine, unrestored Trans. S. door-way in three orders. (15) Picturesque timber front to S. porch. The E. bench inside is partly formed of a fragment of incised cross fleury. (16) Cross incised on E. jamb of S. nave door-way.

Throapham. The chapel of St John is less than a mile, measured in a bee-line, from the mother church of *Laughton.* The church is Trans., or E.E., or possibly a mixture of both;[2] but the S. arcade has been subsequently mutilated by the building of the Perp W. tower. There is also a Perp. clerestory (S.) and E. window; and probably the small N. chapel also belongs to this period. (1) On S. of sanctuary—late, very elaborate, floreated cross in high relief—a very important example. (2) On floor of sanctuary—incised cross with arms of (?) Dinnington and (?) Furnivall, and rim inscription: *Here lys Robt. Dynygton and Alis hys Wyf. Roberd died i[n] y fest of*

[1] *Cf.* in this last respect the font at *Conisborough.*

[2] The S. arcade seems more distinctively E.E., the N. more distinctively Trans.

San[t] Jams A°. D[omi]ni M°CCC^mo IIII^xx (XIII^mo). Alis dyed o[n] T(is)day i[n] Pa(s)[sion] (w)oke A° D[omi]ni M°CCCCXXX. Whos soules God asoyl for is m[er]cy. Ame[n]. The letters in curved brackets, which I could not read, are here supplied from Hunter (i. 287). Across this stone has been engraved a later, black letter inscription: *Thomas Moldson and Marye his wif*; and there are also two other, 17th-century, inscriptions. (3) On floor of sanctuary—slab with incised cross. (4) On N. wall of sanctuary—brass figure of a knight, with inscription below to John Mallevorer (living in 1612 (XV. Y.A.J. 30)). (5) Font, closely resembling that at Laughton, and apparently late Dec., or Perp. (6) Old screen work under tower, and at W. of N. chapel. (7) Built into W. of N. porch, floreated cross, with shears; into E.—small excavated cross-head, exhibiting the head, shoulders and hands of one supposed to be lying underneath (cf. *Moor Monkton*). There are also fragments of other crosses in the paving outside the porch.

Thrybergh (2 m. S. of Kilnhurst) church (*open*) has a W. tower with a crocketted stone spire, a Perp. nave, and a much restored chancel, the present features of which are Dec., though they may not have been so originally. Notice: (1) Restored piscina niche. (2) On S. of Sacrarium—post-Gothic altar tomb of very slight projection. (3) On N. of sacrarium—wall monument, with kneeling figures of Lyonel Reresby, his wife, Anna (Swift), six sons, and eight daughters. There is no date, but Lyonel Reresby is known to have been dead before 1560 (Hunter, ii. 40), though apparently his wife survived him till 1587 (Y.A.S., R.S., xxii. 101). (4) On S. of nave—niche at the bottom of which is the incised figure of a knight in plate armour, with a dagger and misericorde: *Hic iacet*

Radulphus Reresby, Armiger, filius (*Radulphi*) *Reresby, legis periti, qui fundavit istam canteriam Beatae Mariae, a*[*nn*]*o D*[*omi*]*ni* 1526.[1] Above are the arms of Reresby (*Mercy Jesu*—the Reresby motto—below) and two other achievements. (5) Old glass completely filling W. window. In this will be noticed the Tudor (?) rose and portcullis; England and France; Reresby; *Orate p*[*ro*] *bono* (*statu Willielmi Reresby clerici rectoris istius*); a figure of Our Lord; *Will*[*iel*]*m*[*u*]*s Eboracensis*; etc. Possibly part of this interesting mosaic is later than the rest. (6) Under tower—two decayed, recumbent figures of ecclesiastics—both perhaps tend to be semi-effigial.

Across the road to the E. of the church, in a curious little plot of triangular field, are the base and stump of an ancient cross with crocketted edges. Still further to the E., in the village cemetery, are the base and very fine fragment of a second cross. This latter has a bust at the bottom, and, higher up, the lower part of a human figure; and the writer had noted it, perhaps over hastily, as Sax. On referring, however, to the engraving of these crosses in Hunter (ii. 38), it seems probable that they both belong to the 13th century. The second is apparently St Leonard's Cross, and is connected with a picturesque tradition of the Reresby family, who first appear at Thrybergh c. 1315-28 (ib. 38), and ceased to hold land here in the person of the spendthrift, Sir William Reresby, in 1705 ("Complete Baronetage," ii. 174).

Thurnscoe is now an ugly colliery village—a meta-

[1] The word in curved brackets I could not read, and here adopt from Hunter (ii. 43). The latter also gives the date of foundation as 1525; but 23rd October 1526 is the date in the chantrey certificate of Henry VIII. (XCI. SS.. 161).

morphosis that has taken place since the last revision of the one-inch Ordnance map. The church (*open*) has a rebuilt nave and chancel, but the old "Classical" tower remains. This was apparently constructed, as I gather from Hunter (ii. 157), in 1729. Built into the S. chapel is a bit of tracery from the destroyed mediæval church; the head of an incised cross fleury; and an old inscribed stone (in the E. wall).

TICKHILL, built on the extreme E. edge of the colliery district, and tied to the stake like another Andromeda, watches the approach of the monster from the W. At present it is merely a quaint little town of considerable archæological interest, and placed in a country that reminds one of Nottinghamshire, the border of which is not very far distant. Tickhill, moreover, possesses in its church (*open*) the finest structure of its kind in the whole of S. Yorkshire—since *Doncaster* was burnt—unless it be *Hatfield*. The original building was Trans. (or E.E.), and consisted of a W. tower, a chancel, and a nave that undoubtedly had aisles. As the chancel (though recast) and the lower part of the tower remain, the general dimensions were probably very much the same as at present. The N. chapel was added in the Dec. period, though possibly at two different dates. Subsequently, in the Perp. period, the old nave was pulled down, and the present nave, of four bays, was erected in its place. To about the same time must also be assigned the erection of the upper part of the tower, and perhaps of the chapel on the S. of the chancel. As to the tower, indeed, Hunter gives reasons for attributing this to a more or less definite date. Thus, on the outside appear the arms of England together with those of Leon and Castile—achievements that "confine the area of its erection between the years 1373 and 1399, being

evidently placed there by John of Gaunt, who calle himself king of Castile and Leon" (i. 239). There als occurs in the will of Richard Reyneressen, dated 139c a bequest of a hundred "solidi" "ad opus Ecclesia de Tykhull" (IV. S.S. 141). Lastly, the arms o Eastfield, Sandford, and White also appear "close t the west entrance," and members of these thre families are known to have been connected with th parish during the period in question [1] (ib. 239). It i evident, however, from the will of John Sandford which does not appear to have been known to Hunter that the tower, at any rate, whatever may be the dat of the commencement of its remodelling, was no finished in 1429. This is the date of the will; and in i the testator bequeaths "to the makyng of the stepel of Tykhill c^{s}., a cart with iiij hors" (IV. S.S. 417) The Trans., or E.E., basement of this tower opens N and S. by contemporary arches that prove that it wa always thus engaged in the aisles. Contemporary also is the much loftier E. arch, though later capitals perhaps, have been inserted, or recast. The basemen has also been vaulted, perhaps in the Perp. period—o preparations for vaulting have at any rate been made The W. window is a Perp. insertion. As to the chancel that this is substantially the original Trans. structur is suggested by the presence of a lancet on the N. of th sacrarium, and by traces of a second to the W. Th latter was destroyed in the 14th century to make wa for the arch to the Dec. chapel. The chancel also, as a Thirsk and Great Driffield, is considerably lower tha the rebuilt nave; and the space above the rebuil

[1] The tower also exhibits, in addition to two merchan marks, the arms of FitzWilliam, and possibly those o Vesey. All this heraldry is now much decayed, and have taken it all from Hunter.

Perp. chancel arch has accordingly been pierced—as at Great Driffield,[1] but not at Thirsk—by a large Perp. window. As to the S. chapel, it is observable that this is separated from the chancel by three arches, the most easterly of which (on the S. of the sacrarium) is separated from the others by a double respond. Here, it would appear, just as on the N. of the chancel, are traces of successive alteration.

Notice: (1) Ogee tomb-niche on N. of N. chapel. Inside is an incised cross fleury. (2) Also in N. chapel, on the sanctuary floor—much obliterated incised cross. This exhibits two peculiarities that occur again in this church, but nowhere else that I have noticed in Yorkshire. In the first case the calvary is so incised as to seem to be built up of a number of separate stones.[2] In the second place there occurs a scroll across the shaft of the cross at no great distance above the base: *Orate p*[*ro*] *a*[*n*]*i*[*m*]*a*. . . . This stone is a double palimpsest. First, it has been utilized for a brass inscription, and for two small brass figures (the indents for which remain): *Hic iacent Rob*[*er*]*tus Vesey et Elizabeth, uxor eius*. Secondly, it has been used again in the 18th century. (3) On S. wall of this chapel—brass inscription to John Tofeild (d. 1716). (4) On N. wall of Sanctuary—brass inscription to William Estfeld (d. 1386), and his wife, Margaret. (5) Fragments of glass in S. chapel. (6) Piscina at E. of S. aisle. (7) Piscina towards centre of S. aisle. (8) Tolerable display of old glass in heads of two windows on S. of S. aisle. (9) Perp. font. (10) Two stone coffins at W. of N. aisle. On one is a broken, late

[1] At Great Driffield the space is pierced by two small windows.

[2] At *Adlingfleet* there occurs the base of a cross fleury built up of separate steps.

relief cross. (11) Near these—old iron-bound chest. (12) Perp. altar-tomb against the N. wall at E. of N aisle. (13) Adjoining, and against the same wall—alabaster Renaissance altar-tomb with recumbent effigies of husband and wife—the figure of the former much mutilated. Round the edge (I eke out the imperfections of my transcript from Hunter (i. 242)) (. . . *tz Wylliam knyth*) *and Dame Elizabeth his* (*wife doughter and eyer untoo Thomas Clarel, the wyche S*[*i*]*r Richard dep*[*ar*]*tid ye 22 day of September A*[*nn*]*o D*[*omini*] 1478 : *and Dame*) *Elizabeth the* 12 *day of May A*[*nno*] *D*[*omini*] 1496. *And also Sir Thomas Fytzwyllyam, Knyght, & the Lady Luce Nevell, dowgter & on of y*[*e*] *eyrs* [*too*] *the Lorde Ihon Nevell, Marques* (*Mountagew*) *his wyfe.* The *whyche Thomas discesid y*[*e*]. . . . On the front of the tomb are the arms of Fitz William imp. Clarel ; Clarel ; and Fitz William. Leland informs us that this monument was "translatid" here from the house of the Austin Friars (XX. Y.A.J. 239). Anyhow it is one of the very earliest Renaissance monuments in England, and much resembles that of Sir Anthony Browne (d. 1548) at Battle (XX. Y.A.J. 279). (14) Pulpit, reading-desk and lectern, all of which embody old screen-work. (15) On floor of nave—two incised crosses, with scroll across the stem. One has also a "built-up" calvary. (16) Screen on S. of N. chapel. (17) Above the chancel arch, on the side towards the nave—arms of Eastfield. (18) Niche on each face of tower, each of which retains its ancient statuary. (19) Good E.E. west door.

Tickhill at the date of the General Survey, or very shortly afterwards, was the head of an enormous Honour, embracing, not merely a large part of S. Yorkshire, but also portions of the adjoining counties

of Derby, Lincoln, and Nottingham, and also of more distant Leicestershire, Gloucestershire, and Devon (XIV. Y.A.J. 36 n. a). It does not seem necessary, for our present purpose, to follow the devolution of these vast estates: sufficient that they were vested, at the time of Domesday, in Roger de Busli, who "had his name from his manor of Builly-en-Brai, near Neufchâtel, in Normandy" (*ib.*). Possibly the great earthworks of Tickhill CASTLE are due to his erection—even the existing gate-house, and much of the curtain, are attributed to him by Mr G. T. Clark ("Med. Mil. Arch," ii. 494). The ruins are situated to the S. of the town, and are now the site of a modern dwelling. The enclosure is entered by a gate-house which "deserves special notice, as an original and early Norman structure." This has two circular-headed door-ways, about seven or eight paces apart; but the apartment above, though probably contemporary, has been apparently rebuilt, or recast, in Tudor times. The lower part, again, at an earlier period, has been masked by a Dec. gate-way, with a pointed arch and portcullis grooves. From this project for fifteen feet two walls towards the W., between which was formerly worked the drawbridge (*ib.* 498). Notice here the old door, with a mutilated inscription. I supply the deficiencies from Hunter (i. 232):

(Peac)e and Grace be in this plac(e).

The *enceinte* wall that encloses the fortified area still exists over much of its extent, and parts of it at any rate seem Norm. Formerly, no doubt, it was completely surrounded outside by a moat, but part of this towards the E. is now destitute of water, whilst towards the S. it is apparently filled up. The

mound of the keep in its present form is obviously artificial. The shell-keep, on the summit, has been razed exactly to the present level of the soil, but luckily the ground-plan is visible. In Hunter's time apparently, these relics were concealed, for he believed that the keep was circular—chiefly on the evidence of a chance expression in Camden, whose brief description otherwise is singularly accurate. "Tickhill vetustum oppidum vetusto castro satis magno, sed simplici mœnium ambitu, et mole edita, cui arx rotunda imponitur, munitum."[1] As a matter of fact the ruins form a decagon, with a buttress at each of its angles ("Med. Mil. Arch," 497).

Tickhill was the site of a house of Austin Friars of which very little is known. Leland says, "There was a House of Freres a lityl by West without Tikhil" (i. 37), but suggests neither date nor founder. Hunter thinks that it may have been founded by John Clarel who was warden of the chapel founded in Tickhill Castle by Eleanor, Queen of Henry II. It was surrendered on 19th November 1538, by a Prior, Richard Robynson, and by seven others ("Letters, etc., Hen. VIII.," *sub anno*).[2]

In Northgate is the picturesque old black and white HOSPITAL OF ST LEONARD (rest. 1851), the foundation of which is also obscure. It existed, however, as early as the time of Archbishop Walter Grey, who commended its "fratres" in a letter addressed in 1225 to the clergy and laity of the deaneries of *Don*

[1] Had Hunter been acquainted with the survey of 1537-8, printed in IX. Y.A.J. 221, he would further have been fortified in this false assumption. There the keep of Tickhill is described as "rownde," exactly as is *Conisborough*, which latter, however, is really circular, though not, like this at Tickhill, a shell-keep.

[2] Hunter says wrongly 1537 (i. 245).

caster and Retford (LVI. S.S.I).[1] The front has the Tudor rose, and the inscription: 1470, *Yis mad Ion Tectwull* (*Leftwul*, Hunter, I. 244). Notice the overhanging balcony, supported by timber balks the capitals of which are battlemented.

Todwick (1½ m. N.W. of Kiveton Park) church (*open*) has an ogee-headed niche on the N. of its nave, but all the nave windows have been barbarized. This last, perhaps, is also true of the chancel-arch, which is circular-headed, absolutely plain, and completely plastered, or white-washed. Whether it conceals an old, plain Norm. arch, the writer does not know; Sir Stephen Glynne though it "perhaps modern" (XV. Y.A.J. 494). The chancel, I think, is Dec., with a Perp. inserted window on the S. of the Sanctuary. There is also a Perp. W. tower. Notice: (1) A few very small fragments of painted glass in the head of the window last mentioned, including the heads of two (?) kings. (2) Trefoiled piscina at W. of N. wall of chancel—a most extraordinary position. It may have belonged to the Chantry of Our Lady that was founded in this church by George Wasteneys in 1328 (XCI. S.S. 154). (3) In a stone frame at the E. of the aisleless nave—quadrangular brass plate with the figure of a kneeling civilian: *Post tenebras spero lucem. Thomas Garland fui Januar. x* 1609. *Iohannes Garland posuit.*[2] (4) Plain octagonal font. (5) Rather handsome old box-pews—probably 18th century. (6) Pulpit, no doubt contemporary with the last. (7) Built up in N. wall

[1] Canon Raine appears to confound this hospital with the Austin Friary mentioned above.

[2] The plate is not rectangular, as figured in XI. Y.A.J. 85—at any rate, is not so now. On the contrary the top is narrower than the bottom.

of nave, and visible externally, is a door-way that is possibly Trans. It is pointed, but exceedingly plain.

Tong, though so near to both *Bradford* and *Leeds*, remains a curious spot of greenery in the midst of much defilement. The old chapel of ease to *Birstall* was rebuilt in 1727, and is a picturesque example of its date. In the road outside are the village stocks.

Treeton is another spoilt colliery village, overlooking the busy valley of the Rother. The original church (*open*) was very late Trans., or very early E.E., of about the last quarter of the 12th century. It consisted originally of nave, chancel, and S. aisle, with a tower at the W. of the last; but the chancel was rebuilt, or recast, in the Dec. period, and the upper part of the tower, the S. chapel, and, I think, the N. aisle, were subsequently added in Perp. The N. arcade, however, is puzzling, and consists of two circular-headed arches. (1) Trefoiled piscina and three Dec. sedilia. To the W. of these is what looks like another sedile cut by the arch of the later chapel—Sir Stephen Glynne calls it a "trace of arcading" (XV. Y.A.J. 493). (2) Plain octagonal font—Dec. or Perp. (3) Much mutilated figure of a knight built into the W. interior wall. (4) Trans., or E.E., piscina in S. aisle. (5) Restored screen on N. of S. chapel. (6) "Squints" on both N. and S. of chancel-arch. (7) Restored screen (mostly new) at W. of S. chapel. In connection with this are restored return stalls. (8) On the floor of this chapel are some very old slabs, two of which have later brass inscriptions. (9) Remains of old seating in nave. This, like the wood-work at *Ecclesfield*, still invokes for its donor the prayer of the passer-by: *Orate pro a*[*n*]*i*[*m*]*a Magistri Will*[*iel*]*mi Holme Clerici qu*[n]*dam rectoris*

huius eccl[es]iee (sic). Two of the bench-ends have a talbot. William Holme was instituted rector of Treeton in 1513 (Hunter, "Hallamshire," 288). (10) Behind the pulpit—good relief cross-fleury with sword.

Waddington (1¾ m. N.W. of Clitheroe) has a chapel of ease (*open*) to *Mitton*—Perp., but all except the tower much rebuilt. Inside, the best feature is the late octagonal font, which exhibits the instruments of the Passion. Next in interest are the beautiful old pews in the N. chapel (one has T.P. 1692) and in the chancel, parts of which at any rate are old. Fragments of old wood-work have also been preserved in the screens between the chapels and the aisles—one, on the N., has 1714, which perhaps is the date of the screen. Traces remain of piscinas in the chancel and S. chapel. Notice also the old glass figure in the Debased E. window of this chapel. In the chancel is a brass to Edward Parker (d. 1667) of Browsholme, and his wife (d. 1673).

In the village street is Waddington Hall, now restored to its old use as a private house. It was whilst dining here that the unhappy Henry VI., who had hidden for some time in the neighbourhood after the battle of Hexham (1464), was discovered that same year by a certain "blacke monke of Abyngtone," as recorded in Warkworth's "Chronicle" (X.C.S. 5). The arrest, however, was made "in a wode called Cletherwode, besyde Bungerly Hyppyngstones (=stepping stones)," by Thomas Talbot of Bashall, and others. An etching of the Hall as it formerly existed is given at page 473 of the 3rd edition of Whitaker's "Whalley" (1818).

At Waddington is also a rebuilt hospital, founded

by Robert Parker in 1700. The entrance gate-way, however, is old.

WADWORTH ($4\frac{3}{4}$ m. S. of *Doncaster*) has a church (*open*) of considerable size, and of more than usual interest. The core of the building is Trans., and it seems to have consisted originally of a nave, with N. and S. aisles, and a chancel, with small N. and S. chapels. Probably there was also a W. tower. The chapels, however, have since been rebuilt—that on the N. in the Dec. period; that on the S., on a larger scale, in Curvilinear. The present Perp. tower is built inside the aisles, though these perhaps were lengthened in the Dec. period. This part of the church is puzzling; but anyhow there are clear traces of the former existence of two upper chambers above the roofs of the aisles on the N. and S. respectively of the tower—a singular arrangement that was stupidly destroyed at the time of some so-called restoration. One was perhaps a priest's chamber. There are now Perp. clerestories to both nave and chancel. Notice: (1) Trefoiled piscina, and plain sedilia niche. (2) Brass inscription, with arms, to John Pierrepont (d. 1653), on S. of rebuilt chancel-arch. (3) Double piscina and three sedilia—doubtless all Dec.—in S. chapel. (4) On floor of this chapel, to S.—recumbent effigy of a man in a kind of kilt, with a bugle at his right side, a sword on his left—presumably a knight in his hunting costume. This effigy is unique in Yorkshire. Hunter conjectures that it represents a member of the Chaworth family (i. 250). (5) In the middle of the chapel—altar-tomb, with inscription at the top: *Hic iacet Edmu*[*n*]*dus ffitzwilliam, armiger, qui obiit XXIIII die Decembris anno D*[*omi*]*ni MCCCCLXV. . . . Hic iacet Katina uxor eiusdem Edm*[*u*]*m* (sic)*di, filia Ioh*[*ann*]*is Clyfton, Milit*[is], *que obiit* (?) *XIIII.*

die (?) Marcii a[nno]o D[omi]ni MCCCCXXXV.
Across :

Sis testis Xpc [Christe] q[uod] no[n] iacet hic lapis iste C(orpus) ut ornet[ur], sed sp?i[ritus] ut memoretu[r].

Some of this is perishing and difficult to read, and I have supplied the blank in " corpus " from Hunter (i. 251). In the centre of the slab is Fitzwilliam impaling Clifton ; at the corners are the same two achievements. As to the Leonines, these, says Hunter, " are common on monuments of this age. . . . They served at once to meet the reflection which one who saw these costly monuments might throw upon the extravagance and vanity he might think manifested in their erection, and to invite a pious remembrance of the deceased in an ejaculatory prayer, for so I understand the *spiritus ut memoretur* " (i. 251). Other instances are given by Weever from Stone, in Kent (p. 133), Upminster, in Essex (p. 651), and St Lawrence's, at Norwich (p. 803). (6) Under the later of the two arches between S. chapel and chancel—altar-tomb, with alabaster recumbent figures of a man and wife. He wears the collar of S.S. " The coronet," says Hunter (i. 251), " and the plume of feathers "—the badge of the Fitzwilliam family—" guide us at once to the person it was intended to commemorate," though the tomb has neither heraldry nor inscription. This is Edmund Fitzwilliam (d. 1430), who married Maud Hotham (d. 1433). (7) On floor to immediate S. of this monument—semi-effigial slab of a (?) woman. (8) Trans. arcade along S. wall of S. aisle. Here, too, in the eastermost arch, is a trefoil-headed piscina niche. (9) Trans. S. porch, with arcade on each side, and a good Trans. inner door-way. (10) Good octagonal Dec. font. (11) Old

chest under tower. (12) Arms on roof corbels of N. aisle—among them Fitzwilliam. (13) Traces of text-painting on S. wall of S. chapel, and on W. interior of tower. (14) Striking tracery of E. window of S. chapel. This is late Dec., with a strong tendency towards Perp.

In Wadworth village is a lofty may-pole, decorated, like that at *Barwick-in-Elmete*, with curious paper garlands.

WAKEFIELD is the official capital of the W. Riding, and posseses as such the handsome new county offices. The Town Hall is also striking; and these two recent buildings give to modern Wakefield a dignity one would otherwise look for in vain in the dingy red-brick streets of this northern capital. Wakefield, however, looks really picturesque as one enters the place from the S. by the Great Northern Railway. Here, beyond the cattle-market, is a belt of red-tiled roofs, crowned by the long row of clerestory windows, and the lofty crocketted steeple of the ancient parish church. The landscape has a kind of smoky picturesqueness—like the twisted spire of Chesterfield—like Newcastle from the High Level Bridge.

The ancient parish church of All Saints (*open*) was promoted to Cathedral rank in 1888; one must be permitted to regret that it was elected for this honour—with, or without, sufficient reason—in preference to *Selby* Abbey. Wakefield Cathedral, in fact, notwithstanding its recent enlargement, is simply a dignified parish church, less striking, perhaps, in its final mediæval form than is either *Rotherham* or *Halifax*. To this must be added the additional disadvantage that the stone work of its exterior is comparatively modern; both the N. and S. sides of

the church were entirely recased at two different periods in the 18th century ("Walker," 140, 141); and, though much of the injury then inflicted has subsequently been removed by later restoration, yet the coarse crocketted gables and finials—almost like epaulettes—that mark the "set-offs" of the buttresses, remain in their original ugliness. Finally, the tower was recased, and the spire rebuilt, in 1858-60 (*ib.* 147, 148).

The evolution of Wakefield Church was completely worked out by the late Mr J. T. Micklethwaite. The structure, as it stands, seems at first glance a wholly 15th-century church of a ground-plan not uncommon at that period, i.e. chancel with chapels, and nave with aisles, the chapels being carried right through to the E., so as to be level with the end of the choir (ignoring for the moment the recent eastward extension). Most of the structure, in fact—the chancel with its chapels, the clerestory of the nave, and the N. and S. aisles—must actually be assigned to this period: there is reason to suppose that the former, at any rate, was erected between 1458 and 1470.[1] Closer examination, however, reveals the fact that the nave arcades are really of two different and much earlier periods, indicating the successive addition of N. and S. aisles to an original, aisleless, cruciform church.[2] The first of these extensions was probably

[1] XXVI. S.S. 218. The great E. window was glazed by Sir John Savile in 1470. See the inscription printed in Dodsworth (Y.A.S., R.S., xxxiv., 49).

[2] No trace of this original building is now visible. Mr Micklethwaite bases his conclusion partly on the existence of a concealed mass of masonry in the S.W. corner of the S. chapel, partly on the original spacing of the bays on the S. side of the church before the alterations of the 18th century, as shown in an engraving of c. 1690.

effected at about the middle of the 12th century; and of the N. arcade then erected there remain several bases as well as the lower parts of two circluar columns (the second and fourth from the W.). To the second of these extensions (c. 1220) belongs the whole of the S. arcade (with the exception of the W. pier), formed alternately of round and octagonal columns. Subsequently, in the earlier half of the 14th century, both these arcades were remodelled for some reason that can only be conjectured—Mr Micklethwaite supposes in reparation of the damage inflicted by the fall of a central tower (*ib.* 38, 39). The whole of the arcades was at any rate rebuilt, as also was the arch at the entrance to the present choir. "The church was made higher than before. Three of the pillars on the north side"—the third, fifth, and sixth from the W.—"were made new, according to the fashion of the time, but were set upon the old bases, which they do not fit. The other two were perhaps in better condition than their fellows, and were thought too good to destroy. So they were about doubled in height to match the new; but their round plan was kept. . . . All the pillars on the S. side were kept and heightened. They had gone over from the Perpendicular toward the E., and the new part was built upright, so that the pillars are crooked. This shows most in the fifth from the E. The older parts are also marked by each course being made up of two stones, whilst the new have but one stone to a course. The eastern respond was kept on the S. side, but it was built new from the ground on the N., which may perhaps mean that the old tower gave way at its N.W. corner" (*ib.* 40). The new capitals, it may be added, on the N. of the church are formed throughout on a somewhat similar pattern; and as this has been

contrived primarily to fit the new Dec. piers, which consist of four-clustered, filleted shafts, the effect, when these capitals are placed on the old, single, circular, Trans. columns, is as incongruous as the capitals at *Campsall*. These arcades, as remodelled by the 14th century builders, were shorter than at present by the bay to the W. Subsequently, however, c. 1420 (when Joan de Thorp bequeaths 13s. 4d. "nove fabrice capanilis nostri") (*ib.* 80), was commenced the erection of the present tower; and as this was placed at some little distance to the W. of the existing nave it became necessary, in order to link up the old and new work—exactly as was done at *Bradford* and *Royston*—to lengthen the nave by the addition of a bay. The two new columns then added were assimilated to the piers that immediately adjoin them to the E. In the case of the N. arcade, this is consistent; but we should certainly have expected in the case of the new column on the S., that its plan would have been circular rather than octagonal so as to maintain the alternating character of the columns in this arcade. The hood moulding that runs round the rest of the arches is abandoned in this new bay. The aisle windows conform to a single pattern, but probably not one of them is genuine. The tracery of the original windows on the S. side is shown—no doubt with sufficient inaccuracy—in the print of c. 1690; its degenerate substitute, in a later print of 1807. Of the recent enlargement, little need be said. It has left the church once more cruciform; but the projection of the transepts is slight. As to the new retro-choir, this is remarkable for the possession of very narrow aisles, the breadth of centre and aisles together being equal to that of the original choir. I am not sure that this has not the effect

of increasing the apparent length—a result that i aimed at in Poitiers Cathedral and in Holy Trinity Angers, by reducing both the breadth and the heigh of the presbytery.

Notice: (1) Fine tower arch. (2) Indications o earlier work near N. door of nave. (3) Flat roof throughout old part of church—that in the chancel i painted with the Tudor rose. (4) At W. end of S aisle—coloured Restoration font (C.R. ii. 1661) (5) Fine Classical pulpit, with sounding board. (6 Rood-loft door, to N. of chancel arch. (7) Exceed ingly beautiful rood screen, the lower part of whic is mediæval. The upper, however, is Carolean, an dates from 1634. Dr Walker compares it with th screen in the church of St John, at *Leeds*. "Whe the two screens are compared, there can be no doub that the new one at Leeds was the one selected to b copied" (*ib.* 113). (8) Perp. screen work on eithe side of chancel. (9) Stalls, with misereres, in choir Three on the N. are old (one with a Pelican in Piety) and eight on the S. (one with the Tudor rose; on (the fourth from the W.) with the Percy locket an crescent; and one (the sixth from the W.) with grotesque figure with his head between his legs an grasping the latter in his hands). Some of the sta ends are also ancient, *e.g.* the E. on the S., whic exhibits the arms of Thomas Savile of Lupset, in paling those of Margaret Bosworth, his wife. Thoma and Margaret were married in 1482; which, as D Walker suggests (p. 101), is probably the approximat date of this wood work (XXXVI. S.S. 346). On th top of the poppy-heads is the Savile owl. In th Pilkington Chapel, on S. of choir: (10) Two old slat against wall. (11) Large classical monument to Si Lyon Pilkington, Bart. (d. 1714). (12) On floor a

foot of this monument—slab to Charles and Elizabeth Pilkington (both d. 1689). Note the grape pattern moulding round the border. (13) Towards W. end —elaborate, long, narrow cross-fleury, set up against wall.

Prior to its enlargement, Wakefield Cathedral was given 106th in size in Lord Grimthorpe's table of English churches. The spire (247 ft.) is the highest in Yorkshire; and is excelled only among *parish* churches in England—with which alone it ought fairly to be compared—by those of St Michael's, Coventry, Louth, St Mary Redcliffe, Grantham, and probably Newark (*ib.* 165).

On Wakefield BRIDGE is a beautiful 14th century chantry chapel, endowed by Edmund, Duke of York, in 1398, "to th' entent to pray for the sowle of the founder and all Christen sowles" (XCII. S.S. 312). The chapel itself, however, is considerably older, and no doubt contemporary with the bridge itself; and is spoken of as then being newly built in an inquisition of 1355 (*ib.*, n. (1)). A curious secondary use for this chapel is indicated in the chantry certificate of 1546: "to do dyvine service in the saide chapell in the tymes of the plage for the secke people thither to resorte, that the rest of the parachians may com to ther paroch church withoute danger of infection of the secke." The building, after long neglect, was completely restored by Sir G. G. Scott in 1847, who gave it an entirely new front. Strangely enough this new face is now almost as badly decayed as the original, which is preserved at Kettlethorpe Hall. Several other bridge chapels besides this and *Rotherham* formerly existed in Yorkshire, *i.e.* at *Bolton*, and in the N. Riding, at Eggleston and Cattarick. At Carcasonne, in the S. of France (Aude),

the writer has seen one still in use. None could l more beautiful than this. "Compare," says I Freeman ("Historical Essays," 4th Ser. 277), "t chapel over the Calder at Wakefield with the boaste chapel on the Arno at Pisa, and we shall see how litt Englishmen — least of all Yorkshiremen — need crowd their streets with buildings which forsake t forms of England for the forms of Italy."

Wakefield, of course, is famous — or rather i neighbourhood—as the site of the battle in the Wa of the Roses fought, in 1460, between Richard, Du of York, and the Lancastrians. This battle figur largely in Shakespeare's Henry VI. (Pt. III. Act Scenes 3, 4), but the incidents there dwelt on a derived from Hall's *Chronicle*, and need not be accept as history. The evidence was sifted by Dr Freem ("Historical Essays," 4th Ser. 275), who rests f his chief authority on the short narrative of Willia of Worcester. It is certain from this that Que Margaret was then in Scotland, and that Duke Richa was killed in actual battle; though afterwar undoubtedly, his dead body was decapitated, and t head, surmounted with a paper crown, set in mocke on the walls of York :—

"So York may overlook the town of York."

The story, too, of the murder of the young Duke Rutland by "Butcher" Clifford cannot be accept as commonly reported. Worcester tells us on that, after the battle, he was stopped and killed l Clifford on Wakefield Bridge. He was then, ho ever, not as Hall states, a boy of twelve, but a stripli of more than seventeen; and it is at least possil that he was killed by the Earl in fair and open figl

though even so we should have to pronounce of him, as of another Troilus

"Infelix puer, atque impar congressus Achilli."

WALTON (1 m. N. of *Thorp Arch*) has a small, aisleless, Dec. church (*open*), which is one of the most charming in Yorkshire. Notice the beautiful reticulated windows in the chancel—also the Debased, or, at any rate, late Perp. tower. Notice also: (1) "Low-side" window in normal position. This has a shouldered head, and is probably contemporary with the chancel. (2) Crocketted, ogee niche on N. of chancel, with mutilated recumbent figure of a knight. (3) Jacobean pulpit spoilt by the insertion of later "Gothic" panels. (4) (?) Dec. font. (5) (?) "Squint" on N. of chancel arch.

Wales (2 m. W. of Kiveton Park) is a half-spoilt colliery village, not far from the Derby border. The original church was an early Norm. structure, without aisles, of a kind not very common in a Riding where Trans. work is much more frequent. Notice the immense blocks on the N. exterior; the chancel arch, with zig-zag and cushion capitals (the last have some rudimentary carving); the huge contemporary circular font; and the interesting S. door-way, preserved in the new church that has recently been added to its humble percursor. This also has cushion capitals; a diapered tympanum (*cf. Austerfield*, *Braithwell*, and *Woolley*); rude faces somewhat resembling beak-heads; and a band of diamond ornament. All the old windows are Perp. (1) Against chancel wall—slab, with incised cross and rim inscription: *Hic iacet Nicholaus Hellett et . . . (largely gone) uxor eius.* (2) Fragments of glass in two windows on N. of old nave: (*a*) woman kneeling at desk:

Ioh[ann]e filia eius; (*b*) same: *Ora p[ro] Xpofer* (*c*) a patchwork. (3) Fragment of wall-painting o N. of old nave.

The *Washburn* rises in the moors between *Nidde dale* and *Wharfedale*, and flows into the *Wharfe* b tween *Otley* and Poole after a course of some 1 miles. Below Blubberhouses the water is impounde for most of its course to constitute the three hug reservoirs that form part of the water supply *Leeds*. The scenery of the valley is not of high orde but the country is remote and rather wild; and th bits of natural stream that are left between the wate works are sufficiently romantic and pleasant.

Wath-upon-Dearne is a large, squalid, collier village, in one of the worst parts of the mining distric The original church (*open*) is Trans., and consis of nave, N. aisle, chancel, N. chapel, and the low part of the tower. To this, however, a S. aisle w added in the early part of the Dec. period;[1] and pla Dec. windows were then inserted in other parts the structure. The upper part of the tower is different masonry from the lower, and is Perp. It crowned by a short, octagonal spire. The N. chap which very curiously has an aisle on the W., w possibly the site of the chantry of Our Lady, found here, in 1512, "as Well by Roger Poklynton, somtyr parson of the sayd church of Waythe, as by oth sondry persons" (XCI. S.S. 162). Notice: (Trans. tower arch. (2) Piscina. (3) On S. wall chancel—much decayed tablet to John Twitt (d. 172(?)8),[2] a former vicar. (4) Traces of rood-lc

[1] It is remarkable that the S. arcade ends with a h arch against the Trans. tower. Possibly this is due to desire to place the pillars of the new arcade opposite tho that already existed to the N.

[2] Died 10 January 1721 (Hunter, ii. 72).

door on N. of chancel arch. (5) On N. wall of chapel —brass inscription to Mrs Ann Radcliffe (d. 1767), and two of her children. Now almost illegible. (6) Trefoiled pillar piscina in N. chapel. (7) In same chapel—five old bench ends exhibiting the arms of Saville, Fleming, and (?) Charlsworth (Hunter, ii. 72).[1] Across the tops of all five: *Iohne Savill caused this to be made the* 19 *da of September in the yere of Our Lorde God* 1576. (8) Broken piscina in S. aisle—marking, perhaps, the site of the chantry of St Nicholas, founded by "Thurston Halle" in 1527 (XCI. S.S. 163). (9) Near last—iron-bound chest. (10) Incised cross-fleury, used for the lintel of a Debased clerestory window on S. of nave.

WEATHERCOTE CAVE (2 m. S.W. from Ribblehead Station) is by far the most beautiful and interesting "pot-hole" in Yorkshire, combined, as it is, with a splendid waterfall. Briefly it consists of two deep, roofless cavities, divided from one another by a lofty arch of rock; and at the extremity of the further, and larger, of these, a stream leaps from a sunless hole in the cliff—half jammed by a huge mass of stone—and falls sheer for a height of some seventy feet to be swallowed up at once among the fragments at the bottom. The writer knows no other waterfall—unless it be the little Trümmelbach, at Lauterbrunnen—which so readily conveys to the sense of the spectator such an image of crude, irresistible force. Dr Pococke visited Weathercote in the course of his travels in 1751, but his description is scarcely graphic (XLII. C.S. 196).

The *Wenning* rises in the rocky limestone glens on

[1] John Saville of Wath (d. 1601) was descended from the Flemings, and married, for his second wife, Grace Charlsworth (Hunter, ii. 67).

the southern slopes of *Ingleborough*, and receives it first waters from the mysterious caverns of *Clapha* and Gaping Gill Hole. Subsequently its Yorkshi course, past *Bentham* church, where first it touch Lancashire, is pleasant, but in no way remarkable.

WENTWORTH is a picturesque, unspoilt village, i the heart of the colliery district. Notice, in th village street, the remains of an ancient cross. Fe other places in S. Yorkshire are historically mo interesting than this, which for more than four hundre years was the principal seat in the male line, in u broken continuity, of the great Yorkshire family which it gave name.

The magnificent mansion of Wentworth Hou was built by the first Marquis of Rockingham. I Pococke visited here on August 6th, 1750, and the is a long description of the house and park in h Travels (XLII. C.S. 63). Engravings of this gra structure are no doubt numerous—here I need menti only two. One of these is in Hunter (ii. 96), and th second in Allen (iii. 147); the latter gives the bett idea of its really enormous length. Of the form house of Wentworth Woodhouse, the residence of t luckless Earl of Strafford, a woodcut, taken fro an ancient painting, is given by Hunter (ii. 95). Pa of this structure has been incorporated into the fab of the present house.

Of the *old* church of Wentworth—formerly a me chapelry in *Wath-upon-Dearne*—the nave is now picturesque ruin. The Perp. tower, however, is st perfect, together with the chancel and N. chap though these last have been obviously classicised apparently by the second Earl of Strafford, in 16 (Hunter, ii. 97). To this nobleman is doubtless d the carved oak and late glass, both of which displ

an S surmounted by a coronet. Two of the windows also exhibit Wentworth impaling Stanley.[1] The chief interest, however, in Wentworth old church is undoubtedly due to its monuments and brasses. (1) On N. of Sacrarium—wall monument to the famous Earl of Strafford, beheaded in 1641. "His soule through the Mercy of God lives in Eternall blisse, and his Memory will never dye in these kingdomes." There is nothing in the inscription to lead us to suppose that this monument is more than a cenotaph; but it was never doubted till recently that Strafford was buried here, among his ancestors, in this chapel (see, however, under *Hooton Roberts*). (2) On same wall —monument, with kneeling figures of Sir William Wentworth, Bart. ("superstes," 1612), and his wife, Lady Anna (d. 1611). These were the parents of Lord Strafford. The actual place of interment of the lady is marked by a brass on the chancel floor. (3) On floor of sacrarium—slab to Anna Wentworth (d. 1649). (4) On chancel floor—brass inscription to John, son of Sir William Wentworth. The date of death (1625) has gone, but is luckily preserved in Hunter (ii. 98). (5) Also on chancel floor—slab to Richard Harris (d. 1635), "steward and antient servant" to the first Earl. (6) Also on chancel floor—slab with black letter rim inscription and something like a cross fleury: (*Hic iacet Iohan*)*nes Skyris, qui obiit octavo die Novembris anno D*[*omi*]*ni* (*millesimo CCCCLXXXXVI. Cuius animæ Deus propitietur*). Part of this inscription is hidden by a pew, and the gaps are here filled up from Hunter. (7) On chapel floor—much obliterated cross fleury. On it is the

[1] The second Earl married Lady Henrietta Maria, daughter of James, Earl of Derby, in 1665 ("Complete Peerage," vii. 264).

matrix of a later brass, probably of a small inscription. (8) On same floor—plain cross, with a rude bow and (?) arrow.[1] (9) On same floor—brass inscription to Thomas Wentworth (d. 1548). (10) On N. of N. chapel—altar-tomb, with alabaster recumbent figure of a knight in plate armour with collar of SS. Little more remains than the head of his wife! On his breast is displayed, quarterly 1 and 4 Gascoign, 2 Mowbray, 3 Wyman. Except that this is the tomb of a Gascoign, and apparently the tomb of a Gascoign of Gawthrop, it seems hopeless to attempt further to identify this monument.[2] (11) On wall above—monument, with two kneeling figures, to Henriette Mary Stanley, wife of the second earl. Read the highly laudatory inscription by her husband—it is too sincere to be fulsome. (12) In N.E. corner of chapel—altar-tomb, with two recumbent figures, and inscription to Thomas Wentworth (d. 1587), and his wife, "Margret" (Gascoign of Gawthorp). (13) On S. wall of chancel—alabaster fragment of the base of an altar tomb—possibly of the original base

[1] Not a very common emblem on these memorials, and denoting perhaps a forester. At Blanchland Abbey, in Northumberland, the bow and arrow occur in conjunction with a bugle on the tomb of Robert of Egylston.

[2] Hunter in his text suggests William Gascoign of Gawthorpe (d. 1566-7) and Beatrice (Tempest), his wife, whose daughter Margaret married Thomas Wentworth, but admits that the style is too early for the date (ii. 98). In a note he refers to another suggestion, *i.e.* John Gascoign of Lazingcroft (d. 1445), and his wife, Isabel (Heton). The heraldry, however, if correctly transscribed—the writer noted it only partly himself, whether because of oversight or subsequent decay—seems to point clearly to the Gascoigns of Gawthorpe rather than to the Gascoigns of Lazingcroft (*cf.* the respective coats in XLI. S.S. 14 and XXXVI. S.S. 289).

of the effigies referred to in (10). (14) On same wall —monument (erected 1676) to Lord William Rokeby of Skiers, and his wife, Frances. (15) On same wall—much obliterated quadrangular brass plate, exhibiting a kneeling husband and wife, with inscription to Michael (d. 1588), only son of John, Lord (Darcy) of (Aston), and to Margaret (Wentworth), his wife. (16) Above last—much quartered alabaster achievement—probably part of an ancient tomb.[1]

Weston (2 m. W. of *Otley*) church has a Norm. core —witness a small Norm. window on the S. of the nave, and a chancel-arch of the plainest possible type. Subsequently an aisle has been added on the N., perhaps in the Perp. period. The arcade, of two arches, exhibits on the capitals a tau cross and other strange symbols, or ornaments, as occurs again in the neighbouring church of *Leathley*. (1) On N. of the sanctuary—coarse, late altar-tomb, half inside a niche. A later brass inscription assigns it—probably correctly (Loid, i. 204)—to William Vavasour (d. 1587). This has the arms of Vavasour, and the Vavasour crest, a cock. (2) Calvaries and shafts of two monumental crosses. (3) In chapel on N. of chancel—coarse late tomb to Sir William Stopham, Kt. (living 1312). The inscription dates apparently only from 1812. (4) S. porch, dated 1686. The ritual arrangement of this church is such as is now seldom seen. It retains its old box-pews, and the service is read in the nave.

In the lane above the church are the old stone stocks.

Wetherby is a small, old-fashioned, market town, with a picturesque bridge across the *Wharfe*. The

[1] Here perhaps is the key to the mystery of the Gascoign monument.

church (*open*) is an ugly example of sham Gothic, and there is absolutely nothing to see inside.

The *Wharfe* as a whole is indisputably the noblest river in the W. Riding, to which it belongs wholly from its source under Cam Fell to its junction with the Ouse in the neighbourhood of *Cawood*—a distance of 60 miles. For the first 50 m. of its course, through *Wharfedale*, this is a noble mountain stream, swollen at flood time into irresistible fury, but never, even at seasons of drought, without dignity, breadth and beauty. For the 4 m., indeed, of its course from *Barden* to *Bolton* it is one of the loveliest streams in England, vying with the Tees at Cotherstone, or Rokeby, and with the Ure between Aysgarth and Wensley. Nor does the "crystal Wharfe," like the Swale, or the *Nidd*, degenerate altogether on its emergence from the hills—it is still a lordly stream, with volume of water and fringes of lovely wood, past *Harewood*, *Wetherby*, and *Boston Spa*. Only, in fact, when it reaches *Tadcaster*, and meets the tide that ascends from the Humber, does it suffer eclipse of glory—it is hard to believe, or almost impossible, that the narrow ditch which is crossed by the railway between *Church Fenton* and Ullescarfe, with its heavy sluggish waters, really represents the old age of the stream that lends dignity to *Bolton* or sparkles over the rocks at *Linton*.

WHARFEDALE.—The actual physical valley of the *Wharfe*—extending as it does from above Beckermonds (pronounced Beggarmonds) almost as low down as *Wetherby* (a distance of 50 m.)—is probably the longest in Yorkshire, but the writer can never bring himself to think of Wharfedale as a single homogeneous valley, as he thinks of Teesdale or Swaledale: can find no common factor between the solitudes of *Hubberholme*,

THE WHARFE BELOW BARDEN TOWER

or *Barden*, and the bustling modernity of *Ilkley* and Ben Rhydding. In other Yorkshire valleys, it is true, there is an enormous disparity between the barren mountain origin and the final fruitful merger in the plain; but in all others this evolution is accomplished by insensible gradations that strike one as involving no greater rupture of identity than is involved in the human progress from childhood to old age. In Wharfedale, on the contrary, apart altogether from artificial conditions, this regular development is interrupted by transitions almost violent. The narrow dale about Buckden resolves itself at Grassington into a broad and well-defined vale; but narrows again, and becomes more definite, in the region below *Burnsall* and *Barden*. And if Wharfedale has less physical continuity than Wensleydale or Swaledale, it has certainly less unity of life. The market capital for all the upper parts of Wharfedale is at *Skipton*, which is not in Wharfedale at all. What connection, on the other hand, save the silver thread of river, can be traced between *Kettlewell* and *Otley*? As compared with other Yorkshire valleys, Wharfedale above *Bolton* is much more open than Swaledale—has far less definite hill forms than Wensleydale. On the other hand, in quiet pastoral grace it rivals, if it does not excel, them all. The limestone at *Kilnsey Crag* and in the lower part of *Littondale* forms scars of great solidity and bulk.

Whernside-in-Ingleton-Fells, though the highest hill in the W. Riding (2414 ft.), and the second highest in Yorkshire, has received less than its due mead of praise—no one has ever dreamt of coupling it with *Ingleborough* as one of the "highest hills between Scotland and Trent." The truth, of course, is that, whereas *Ingleborough*, owing to its shape and

situation on the extreme edge of the hill district, is one of the most conspicuous mountains in England, Whernside, though actually 41 ft. higher, is from many points of view, even in its immediate neighbourhood, hardly visible at all. It consists, in fact, of an enormous mass of upland, roughly insulated on the S.E. by *Chapel-le-Dale*, and on the N.W. by Kingsdale and *Dent*, the whole length of which is not less than 6 m.—it would be possible, indeed, to plant on its base half a dozen Lake mountains such as Pillar Fell or Great Gable. Whernside, notwithstanding, is not without dignity as viewed from the neighbourhood of *Weathercote Cave*, whilst from *Knoutberry Hill* the actual summit of the mountain assumes a peaked appearance not common in Yorkshire. The view from the top is hardly remarkable, save for the beautiful view into *Dent*.

Whernside, Great, is the third highest hill (2310 ft.) in the W. Riding, and is so called in distinction from *Little Whernside* (1984 ft.), which rises to the N.E. of it, between Coverdale, in the N. Riding, and *Nidderdale*, and is part of the same mass of mountain. Neither must be confused with the loftier *Whernside-in-Ingleton Fells*, which is the highest hill in the Riding. Great Whernside, perhaps, is most conspicuous from a distance, for example, from the lofty terrace road between *Barden* and *Burnsall*; nearer at hand—as, for instance, from *Kettlewell*—it is apt to look less individual. The summit—though perhaps not from exactly the same point—commands beautiful views of Coverdale, *Wharfedale* and *Nidderdale*, and, far beyond the last, of the enormous Vale of York, of which, possibly, no other mountain in Yorkshire commands a more comprehensive view.

Whernside, Little. See *Whernside, Great*.

Whitgift is one of the almost continuous line of small red-brick villages—nothing could be quainter or more old-fashioned—that lie along the S. bank of the Ouse to the E. of Goole. The little church consists of a Perp. W. tower; a rebuilt chancel; and a nave, with N. and S. aisles, that is Dec. or Perp. There is little, however, to see inside—some fragments of crosses-fleury, an octagonal font, and some very rough old benches that remain in the N. aisle.

Whitkirk (½ m. S. of Crossgates) is now practically a suburb to *Leeds*, with masses of modern villas. The Perp. church (*open*)—more imposing outside than in—has a very good tower, surmounted by a short leaded "extinguisher" spire of the type that is common in Hertfordshire. The chancel has been lengthened within recent years, but retains a restored piscina. Notice: (1) Alabaster altar-tomb between chancel and S. chapel, with recumbent figures of a man and woman: *Orate pro a[n]i[m]ab[us] D[omi]ni Roberti Scargyll, Militis, et D[omi]ne Joh[an]ne, uxoris sue, et ance[s]toru[m] suoru[m] fundatoru[m] hui[us] cantariæ, quor(um animarum) propicietur (Deus, ac) etiam hic iacent (filii) eorum.* The words in curved brackets have perished, and are here adopted from Dodsworth (Y.A.S., R.S., xxxiv. 28). On the N. are two girls, and three on the S. Also on the N. and W. is Scargill impaling Conyers. The chapel was probably the site of the chantrey for two priests founded here by William Scargill, c. 1448 (XCII. S.S. 234, 234 n.). His son, Robert, married Jane Conyers of Marske, who ordered the monument above mentioned by her will dated 1546-7 (Y.A.S., R.S., xxxiv. 28 n.). Very little is known of these Scargills, who lived at Grange (LXXIX. S.S. 201 n.). (2) On S. of chapel—large monument, with semi-

recumbent figure to Edward Ingram, second Viscount Irvine (d. 1688). The female figure is apparently that of his wife, who, however, married again, and survived him for more than fifty years (d. 1746). (3) On S. wall of chapel—six small brass inscriptions to (*a*) the Viscount Irvine, already mentioned; (*b*) Lady Katherine Ingram (d. 1688); (*c*) the third Viscount Irvine (d. 1702); and others. (4) Ribbed S. porch.

Whixley (1½ m. N. of *Cattal*) has a large, well-proportioned church, the bulk of which is apparently early, or fairly early, Dec. Traces, however, of an earlier structure remain in the shape of a single Norm. window on the N. of the sanctuary. The tower is built inside the aisles, and the upper part is Perp. Notice: (1) Traces of pattern painting on the arches of the tower that open to the aisles, especially on the N. (2) Piscina at E. of S. aisle. (3) Plain, octagonal font, probably contemporary with the body of the church. (4) At W. of S. aisle—plain marble sarcophagus of Christopher Tancred (d. 1754), founder of a hospital in the village, and of the Tancred studentships at Cambridge. The Hospital was founded in the mansion-house of the Tancred family, a charming, old, red-brick structure, still standing to the W. of the church. By a scheme devised in 1872 it was closed in the June of that year, and money is now paid to out-pensioners. Tancred left a curious instruction at his death that his body should not be buried underground. Accordingly, for some time, it was deposited in the hall of the hospital; afterwards in the wine cellar; and subsequently in the chapel, in which it was interred in the existing sarcophagus in 1858. ("Parl. Papers," 1867, liv. 18; D.N.B.) It has only recently been removed into the church.

WIGHILL (2½ m. E. of *Thorp Arch*) church has a Trans. nave-arcade (N.), and a magnificent Norm. S. door-way, one of the finest features of this kind, and one of the best preserved—hardly a stone is mutilated, and none has been replaced—that the writer has noted in Yorkshire.[1] On the E. jamb are the remains of a stoup; and all six capitals of the shafts are carved. The tower is Perp., with interesting gargoyles. On the N. of the chancel is a chapel that is probably late Perp. There is no chancel-arch. Notice: (1) Rude, worm-eaten pewing in nave. (2) Old font. (3) At W. end of aisle—altar-tomb, with recumbent alabaster figure. On the S. face are six kneeling children; on the W., the lion rampant of Stapleton; on the E., a coat of arms with many quarterings. At the feet of the knight is the Stapleton crest—a Saracen's head from a coronet. Unhappily the inscription on the S. of this tomb is much defaced; and on the occasion of the writer's visit it was much too dark to read it with completeness. It commemorates, however, Robert Stapilton (d. 1635) (VIII. Y.A.J. 431). In Allen's time (c. 1828) this monument stood in the chancel-chapel. (4) Fragments of old glass in the chancel—among them Thirkeld. (5) Piscina and three sedilia. (6) In front of altar-rails—large blue slab, with indents of a man and woman; of two shields; and of a rim-inscription. (7) Against N. wall of aisle—two large slabs with rim-inscriptions.[2]

[1] Yet Allen, writing c. 1828, speaks of this door-way as then being "in a sad state of dilapidation" (i. 490). If it has since been restored, the restoration is a singular piece of deception.

[2] Perhaps never very easy to decipher, and quite impossible at the date of the writer's visit. In VIII. Y.A.J. 394, 399, are given three inscriptions then extant in Wighill church—one beneath the tower, and two in the N.

The larger of these has been used again as the grave-slab of Henry (d. 1779) and Harriot Stapilton (d. 1791). (8) On floor, close at hand—broken slab, with traces of rim-inscription ; *Orate pro a[n]i[m]a Aline Stapilton quondam uxor[is]* . . . [*date gone*]. (9) Fragments of glass in N. aisle. (10) Old pulpit with sounding-board. (11) Boss, with Stapleton lion, in roof of S. porch.

The Wighill property was purchased by Sir Brian de Stapilton in 1375 (VIII. Y.A.J. 382), and descended from him to his younger son, Miles, who thus became the founder of the separate line of Stapleton of Wighill. The branch became extinct in the direct male line with the death of Henry Stapilton (mentioned above) in 1779.

Wistow church has a good Perp W. tower, and Perp. clerestories. The rest of the building is apparently Dec. ; but probably the S. aisle, and the S. arcade, are earlier in the style than the rest of the structure. Notice the interesting design of the E. window. Notice : (1) Restored piscina, with curious niche below. (2) On N. of sanctuary, built into the wall—statue of Our Lord, and larger figure of a kneeling woman. (3) Fragments of old glass : (*a*) on N. of chancel ; (*b*) on N. of N. aisle ; and (*c*) in W. window of N. aisle. (4) Restored Jacobean pulpit. (5) Plain rectangular piscina in E. wall of N. aisle. (6) In same aisle — semi-effigial figure of a woman

aisle. Supposing that these have not been interchanged, the two now in question would seem to commemorate (1) Sir William Stapilton, Knt. (d. 1503), and Dame Margaret, his wife ; and (2) Dame Joan (Threlkeld) Stapilton (d. 15—), wife of Sir Brian Stapilton, Knt. (d. 1518). This lady was half-sister to the " Shepherd Lord," and daughter of the Sir Launcelot Threlkeld mentioned in Wordsworth's famous lyric.

under a canopy—all in very shallow relief. Round the rim :—

> *" Vous ke passez par ici*
> *Priez pur lalme [d]m* [1] *Margari.*
> *Margari ke gist ici*
> *A Vous Ihu cri merci."*

According to a description of this monument in the "Gentleman's Magazine" for 1754 (xxiv. 309) it apparently then occupied the place of honour, "in the north side of the choir." (7) In same aisle—curious monument in N. wall. This exhibits an hour-glass surmounting a skull. The coat of arms below retains traces of colour. (8) On floor, at W. of S. aisle—incised cross-fleury. (9) On floor near at hand—small brass inscription : . . . *corpus fidelis illius Jesu Christi diaconi* . . . (d. 1677). This is much worn, and now difficult to read, but it apparently commemorates Henry Byard (XV. Y.A.J. 59). (10) In the nave, near chancel-step—incised cross, with sword and axe. (11) Adjoining last—slab with rim-inscription : *Orate pro anima Maria(e Bev)erley, uxoris Thome Beverley, uni(us) fil(ia)rum Gulielmi Hansworth, que obiit vicesimo nono die Julii anno Domini* 1612.

Woodkirk (or *W. Ardsley*). The church has a small, Trans. W. tower ; but the rest of the structure has apparently been rebuilt, though possibly some of the Dec. windows are wreckage from the original building. Notice : (1) Fragments of old glass in window on S. of chancel. (2) Jacobean pulpit, reading-desk, and pewing. (3) Good Perp. pewing in chancel. The interesting poppy-heads, terminating

[1] "Pray for the soul of Dame Margery." The last letter, I think, is clearly an "m," not an "e." The "d" I could not decipher.

in a wheat-sheaf, exhibit the initials I. S. (probably John Saville). The upper part of the tower, it should be added, has really been rebuilt in the old style, the old Trans. belfry windows being retained, and fragments of zigzag being incorporated into the walls. To examine these last it is necessary, if the writer recollect rightly, to climb up the ladder to the belfry. Woodkirk was formerly the church of a small monastic house, the foundation of which is not very clear. All we know for certain is that the church was given to *Nostell Priory* by William, Earl of Warren, Ralph Lisle, and William, the son of the latter, during the reign of Henry I. (Tanner); that the charter of another William, Earl of Warren, confirms to the church of St Mary of Wodechurche, "et canonicis ibidem Deo servientibus," the lands and wood which his ancestors had already previously given them (Dugd. vi. 99, num. 1); and that Woodkirk is described in the "Valor Ecclesiasticus" (where its net value is given at £47, 0s. 4d.) as a cell belonging to the Augustinian Priory of St Oswald at *Nostell* (v. 64).

Woodsome Hall ($1\frac{3}{4}$ m. N.W. of *Kirkburton*) is a small, but singularly pleasing, example of a Tudor manor-house, and appears to have been built by Arthur and Beatrice Kaye in the latter end of the reign of Henry VIII. The front was subsequently reconstructed in 1600 (Loid., i. 331). Six views of this old house were published by W. Cowen in 1851.

Woolley (2 m. S.E. of Crigglestone), though situated in the heart of the colliery country, is unspoilt in itself and its immediate environment—the village, indeed, is a blaze of cottage gardens, and the churchyard is one of the best kept in Yorkshire. The church (*open*) is a good Perp. building of the type of those at *Silkstone* and *Cawthorne*. There survives, however,

BENCH END, WOOLLEY

ne relic of an earlier church in the shape of a small form. tympanum carved with a rude Paschal Lamb. This is built in at the S.E. corner of the S. aisle, over he door to the rood-loft stairs. Also built in, some istance up these stairs, is a curious spiral shaft. Notice: (1) Niche in N. wall of N. chapel. (2) In ame chapel—trefoiled piscina niche. (3) In opposite N. wall –(?) piscina niche. (4) In N. chapel—altar-omb, with black marble top and small brass inscription o Anna Wentworth (Fairfax) (d. 1624). (5) In same hapel, over N. door—wall-monument to Sir George Ventworth of Woolley (d. 1660). The Wentworths f Woolley are a younger branch of the line of Went-worth of Wentworth, from which they broke away n the first half of the 16th century. They were ot, however, settled at Woolley till 1599 (XII. Y.A.J. i. 159). (6) Screen at W. of S. chapel. (7) Old pews and bench-ends in nave. One of these ast has the arms of Lacy of Beverley and the initials . H. C. and M. (for Mary) above; another, the arms f Dronsfield, or Dransfield; another the arms of Wheatley of Woolley (quarterly, in the second quarter wo crosses patonce, in the third quarter, one cross patonce);[1] another has a simple bend wavy; another perhaps the arms of *Bretton Abbey*. (8) Two very curious old tombstones on S. of churchyard.

Wormersley has a somewhat puzzling church, the exact evolution of which is obscure. Anyhow it is cruciform, with N. and S. aisles, and with a sturdy

[1] This achievement is blazoned differently by Hunter (ii. 386) and Foster (590). Papworth and Burke do not give it at all. I have omitted the tinctures. These do not appear on the woodwork; their insertion would take up space; and they are not in this case necessary for identification.

central tower surmounted by a stone broach spire. The N. transept, however, is very shallow—scarcely more than a "lean-to" chapel. This, on the whole, seems a Dec. church, recast and enlarged in the 15th century (the S. aisle and arcade are perhaps additions of this date). The N. arcade has two double responds—one towards each extremity. That towards the W. suggests that the aisle has been lengthened in this direction: that towards the E. is more difficult. Notice the recumbent cross-legged effigy in chain armour in S. aisle (the shield has five fusils); the large canopied bracket at E. of this aisle and the niche in S. wall of S. transept. In this transept is also a piscina—I could not get near it to determine its age. On the S. wall of the S. aisle is an old coloured tile with a representation of the Last Supper. The font is Dec., or Perp. Strangely enough, there is no E. window.[1] The S. porch, with its ribbed and slabbed roof, is possibly Dec. On the E. of the arch is cut an inscription which I could not decipher, save that it begins with the usual invocation, in Norman-French, to "pray for the soul" of somebody.

Wormersley possesses the remains of a cross at the entrance to the village from the N.

Worsborough (1½ m. W.S.W. of Dovecliffe village, with its picturesque old Hall, is a pleasant unspoilt oasis in the waste of the colliery country. The old chapel of ease (*open*) to the mother church of *Darfield* is small, but distinctly interesting. Its origin, I fancy, was an aisleless Trans. church, of which there still remains conspicuous a window on the N. of the Sanctuary, and apparently the pointed

[1] Cf. the two Cotswold churches of Aston Blank and Notgrove. In these, however, the E. end seems to have been decorated internally by a system of niches, or reredos.

chancel-arch, though this last has been much tampered with. Later, in the Perp. period, aisles were added on the N. and S. of the nave, and probably also chapels on the N. and S. of the chancel, unless indeed these last, like the reticulated E. window, ought really to be assigned to the 14th century. Anyhow, in the first zeal of the Gothic revival, the chapels and aisles were considerably raised; new, taller Perp. windows were inserted; and the outside aspect of the church was thus entirely changed. The W. tower is without buttresses, and surmounted by a short octagonal stone spire. Certainly it is pre-Reformation, but I fancy very late of its kind. The S. porch also is ancient. Notice: (1) Squint on N. of Sanctuary. (2) Under the arch between the chancel and its N. chapel—old altar-tomb. On the top of this are the indents of a small figure, four corner (?) emblems, and arms. Round the rim is an inscription on two of the sides and concluding on the top—evidently this tomb has once stood in a corner: [1] *Orate pro anima Thome (R)o(k)ley militis qui obiit anno Domini M°ccccciii.* In front are the following achievements: (*a*) Rockley; (*b*) Hopton (with an amulet for difference) impaling Rockley; (*c*) Hopton (as before) impaling Strey [2] (afterwards of Beeston, Notts); Hopton (as before). On this heraldry Hunter remarks that it is strange "that in the impaled shields the arms of the lady are on the baron's side, for it was a daughter of Hopton who married Rockley and Strey" (ii. 295). (3) On chancel floor—brass inscriptions to (i) Thomas Woodfen "pastoris" (d. 1698); (ii) Jane Edmunds (Robinson)

[1] In Dodsworth's time it stood in the "Northquyer" (Y.A.S., R.S., xxxiv. 69).

[2] But, according to Burke, the chevron should be engrailed.

(*uxor Hen*[*rici*] *Edmundis*, (d. 1683);[1] (iii) —— (
1696) (the top part of this inscription is hidden by
pew, but this is probably the brass of Eliza Edmun
(Cutler) (Hunter, ii. 296); (iv) a rhyming "mement
mori," but without name or date; (v) Henr
Edm(undes) (d. 1724) (the last few letters of th
name are again hidden by a pew). (4) Under the arch
between the chancel and the S. chapel, is one of th
strangest monuments that the writer has ever seen
The *whole* is of painted wood, and somewhat resemble
an old-fashioned, four-poster bedstead, with uppe
and lower berths. On the top of these is the recum
bent figure of a knight in plate armour; on the lowe
is a skeleton; whilst round the base appear th
shields of Rockley and Mounteney. It is clea
from this heraldry that this is the monumen
of Roger Rockley (d. 1534), who married Isabe
Mounteney for his first wife (see pedigree in Hunte
ii. 286). The fact that the arms of his second wife
Elizabeth Neville, are not also here blazoned suggest
that the monument was erected on the decease c
Isabel. Dodsworth records part of the now wholl
lost inscription of this "very hansome, comely
faire monument" (Y.A.S., R.S., xxxiv. 70); the las
few words, *procreantem me qoutidie et non penitenten*
seem, says Hunter, "to be a fragment of some piec
of verse, in which we should have found more of th
singular humour of this young esquire." Of th
figure, he remarks that it "must have had when i
was first placed here, much of the effect of wax-work
for the oak was covered with fine linen, which wa
made to adhere with the utmost closeness, even i
the minuter and finest parts of the work; and upo

[1] Omitted at XV. Y.A.J. 60.

the linen, colour was laid, so as to produce a perfect painted figure, representative of him who sleeps below." (5) Chancel screen, parts of which are certainly old, e.g. the figure (?) of the Deity, in front. (6) On floor of nave—small brass inscription to George Milner (d. 1723), curate of the church. (7) On wall of S. chapel—brass inscription to Rev. Jeremiah Dixon (d. 1773), curate of the church. (8) Old Norm. fragments in vestry. (9) On floor of S. chapel—brass inscription to Richard Townend (d. 1605). (10) Octagonal Restoration font, dated 1662. It has much Gothic feeling for its date. (11) Near chancel screen—single carved bench-end (probably Perp.). (12) Very fine old door on S. of nave. This, too, is probably 15th century. Across it is inscribed: *I. H. S. Nicolas (?) Ge . . .* (a small cross on a stepped base) *Thomas Alott.* (13) Old roof to this porch, probably contemporary. (14) At W. end of N. aisle —brass inscription, in stone frame, to Thomas Elmehirst (d. 1632):

> "This Boy noe Albian was, yet grayhaird borne
> Who sawe olde age and night as soone as morne,"

etc. (15) Also brass inscription to Joshua Elmhirst (d. 1683).

Wortley is a small, rather model, village on the high-road from *Sheffield* to *Penistone.* The situation is high, as those who cycle the eight miles odd out of *Sheffield* have sufficient cause to remember; but, by way of compensation, the hamlet commands a beautiful view across the valley of the *Don* to *Bolsterstone* church—seen plainly on the ridge between the Porter and the Ewden—and the distant line of moor towards the Derbyshire border. The church (*open*) has been classicized, or entirely rebuilt; it retains,

however, a single reticulated window on the S. of the chancel. In the churchyard, to the S., are the steps of an old cross, surmounted now by a modern sun-dial, the shaft of which is dated. Adjoining the village is Wortley Park, the beautiful seat of the Earls of Wharncliffe, who represent the old family of Wortley. This is a pleasant starting-point for the exploration of Wharncliffe Chase (about two miles to the S.): also for those who wish to visit the little known moorlands that lie around the heads of the two Dons and of the Ewden.

Wragby church stands in Nostell Park, and is a Perp. structure of little interest. The chancel at any rate—if not the whole structure—was erected by Alured Comyn, the penultimate prior of Nostell (cf. *infra*), in 1533, as testified by an inscription on the wall plate (Hunter, ii. 217): *Orate pro anima Aluredi Prioris, qui hunc chorum fieri fecit, anno Domini millesimo quingentesimo tricesimo tercio.* (Cf. *Darton*). Leland speaks also of "the Paroche Chirch of S. Oswaldes" as being in his day "now newly builded" (i. 41). The chief object of interest, however, in Wragby church is the wonderful collection of old glass—by far the most extensive in the Riding—of which portions of two windows belonged originally to the building, but the rest of which is almost wholly "German-Swiss glass, ranging in date from 1518 to the middle of the eighteenth century" (XIII. Y.A.J. 417). A very detailed description of portions of this glass is given in XIII. Y.A.J. 416, but "merely to catalogue the subjects in the seventeen windows would occupy a volume" (*ib.* 419). "How [this glass] came to be on the market is unknown to me, but it was purchased on the continent by the late Mr Winn of Nostell Priory, some time in the early part

of [the nineteenth] century" (*ib.* 417). Of 16th-century English glass, contemporary with the church, there remains in the E. window a figure of St Oswald (almost entirely original), and "some small portion" of a kneeling figure of Alured Comyn (*ib.* 416) in a window on the S. of the chancel. The "posy in his mouthe"—

Acriter errata lugens et pectora plangens
Te precor afflictum serves mitissime Jesu—

is modern restoration—part of the original is now in *Normanton* church[1] (*ib.* 416). Notice also: (1) Mutilated carving built into wall on S. of chancel. (2) Circular Norm. font, with chevron moulding, on a modern base. This, too, is said to come from elsewhere.

Of the once great Augustinian Priory of Nostell nothing now survives except the name. We possess, indeed, a singularly detailed history of its buildings,[2] but the buildings themselves have perished. Leland reported of them that "the Building of this House is exceeding great and fair: and hath the goodlyest Fontein of Conduit Water that is yn that Quarter of England" (i. 41). The foundation of this house, as is not unusual, is involved in a little obscurity; a connected narrative of the various, but perhaps not essentially conflicting, accounts may perhaps be constructed as follows. A house and church of "heremites" existed here as early as the time of Ilbert de Lacy, the first Norman baron of Pontefract—perhaps such a body of loosely associated hermits as was found by Abbot Alexander on the site

[1] I print these verses from XIII. Y.A.J. 416. Dodsworth reads *erratum* (Y.A.S., R.S., xxxiv. 29).

[2] See the extracts from "De Gestis et actibus priorum sancti Oswaldi de Nostel," printed by Burton, at page 301.

of *Kirkstall Abbey* c. 1155. On this foundation was subsequently raised, in the time of Henry I., a regular house of Austin Canons by Ralph Aldlaver, Confessor to that king; and that this incipient foundation was certainly enriched by the benefaction of Robert de Lacy is abundantly proved by his charter. The Lacies, indeed, in later days, claimed to be formal founders. This Ralph became first prior of Nostel; whilst the second prior, Adeweld—if indeed these two priors be not really one (Y.A.S., R.S., xvii. 152)—was certainly first Bishop of Carlisle. The house was dedicated to St Oswald, and was valued with its four cells (of which *Woodkirk* was one) at £657, 9s. 5d. in 1535 ("Val. Eccl.," v. 64). The monastery was surrendered, on 20th November 1540, by its last prior, Robert Ferrer, who was afterwards Bishop of St David's (Dugd., vi. 91). Pensions were then assigned to him and to the sub-prior, William Brokysbanke, as well as to twenty-seven others, including the prior of *Woodkirk* (*ib.* 95).

Yordas Cave is situated on the N.W. side of Kingsdale, on the slope of Greygreth, and is, in the writer's judgment, perhaps the most effective, next to *Wethercote Cave*, of all the great caverns and "pot-holes" of Yorkshire. Far smaller and less complicated than *Ingleborough Cave*, its one great hall is of surprising grandeur; whilst a rift in the rock at the far end allows a glimpse—of course by candle-light—into a strange, apparently circular cavity, in which a vigorous cataract, of unknown height and volume, plunges down incessantly in profound and impenetrable darkness. Few sights can be imagined more impressive than this.

APPENDIX A. PRE-CONQUEST REMAINS.

THE following churches (28 in number) exhibit remains—sometimes consisting of only a fragment of "knot-work"—of pre-Conquest crosses, monumental stones, etc. Those to which an asterisk (*) is affixed are of more than usual interest. The fabrics of pre-Conquest churches are not included in this list:—Barnborough *; Barwick-in-Elmete; Bilton Ainsty *; Bingley * (inscription); Bradfield * (small perfect cross); (?) Burnsall (? font); Cawthorne *; Collingham * (inscription); Dewsbury * (inscription); Ecclesfield *; Gargrave; Guiseley; Ilkley *: Kildwick; Kippax; Kirkby Wharfe; Kirkheaton (inscription) (?) Ledsham; Leeds *; Middlesmoor *; Nidd (churchyard cross); Otley; Rastrick * (in churchyard); Ripon; Spofforth; Sprotborough; Staveley; Thornhill * (inscriptions). At Hartshead there remains the base of a cross (I have not seen it) not far from the church. At Gargrave also there are said to be a number of old crosses preserved at the Vicarage; and there are stated to be some fragments at Acomb Park.

APPENDIX B. REMAINS OF ANCIENT GLASS.

ANCIENT glass (mostly mediæval, but also, in most cases, quite fragmentary) has been personally noted in the following 60 churches. An asterisk indicates the existence of a more or less complete window (or windows), though possibly much restored, and in some cases merely a patchwork. A dagger (†) represents that the glass is certainly, or possibly, post-mediæval:—Acaster Malbis;

Acomb (†) (arms of Charles II.); Aldborough (14th cent.) (heraldic); Almondbury *; Arksey (heraldic); Aston (heraldic) (†); Badsworth (heraldic); Batley (heraldic); Barnborough; Birkin; Bracewell (heraldic); Bradfield; Bolton Percy * (some heraldry); Calverley * (some heraldry); Church Fenton; Conisborough; Cowthorpe (heraldic); Darrington; Darton; Dewsbury * (mostly 14th cent.) (some heraldry); Drax; Ecclesfield * (some heraldry); Emley (heraldic); Farnham; Halifax *; Hemsworth; Hickleton (heraldic) (†); Horton-in-Ribblesdale (some heraldry); Kildwick (heraldic); Kirkburton; Kirkby Wharfe; Kirk Sandall; Kirkthorpe; Ledsham; Melton, High *; Monk Fryston; Newton Kyme (heraldic); Pannal; Peniston (†); Poppleton, Nether; Ryther (heraldic); Royston; Sandal (14th cent.); Selby * (14th cent.); Skipton (†); Slaidburn; Stainton, Sprotborough (heraldic); Thornhill *; Thornton in Craven; Thrybergh * (some heraldic); Tickhill; Todwick; Waddington; Wales; Wentworth (†) (heraldic); Wighill (heraldic); Wistow; Woodkirk; Wragby * (much foreign †). The only 13th-cent. glass with which I am acquainted in the Riding is some in the patchwork window at Dewsbury; indeed, I know of no other in the North of England (outside York), except perhaps on the S. side of the chancel at Lanchester, in County Durham. I ought to add that Whitaker's "Craven" records some ancient glass of Gisburne, but this I have overlooked, supposing it to be still in existence. I may add that there are also a few fragments of ancient glass in St Robert's Chapel, at Knaresborough.

APPENDIX C. "LOW-SIDE" WINDOWS.

The following is a tentative list of those churches in the Riding that contain, or possibly contain, "low-side" windows. Those to which a query (?) is affixed are doubtful occurrences. Those marked with an asterisk (*) are not small, independent openings of the well recognized type, but are formed by prolonging an ordinary window (of one or more lights), or part of an ordinary window, unusually low towards the ground, and possibly by

marking off this extension by a transom :—Acaster Malbis (two) ; (?) Adel ; (?) Adwick-upon-Dearne (two) ; (?) Armthorpe ; Bardsey (? a second instance) ; (?) Barwick-in-Elmete (blocked) ; Birkin (blocked) ; Broughton (blocked) ; Calverley * (blocked) ; Campsal ; Farnham ; Handsworth (blocked) ; Kirkby Malzeard (? destroyed in recent fire) ; Ledsham * ; (?) Peniston ; Poppleton, Nether ; Ripon, Chapel of St Mary Magdalene ; Thorpe Salvin*.

APPENDIX D. BRASSES.

The following churches (19 in number) contain brasses. Those to which an asterisk is affixed are of more than usual interest :—Aldborough * (knight) ; Allerton Mauleverer * (quadrangular plate, with husband and wife) ; Birstall (quadrangular plate) ; Bolton - by - Bolland (kneeling knight and wife) ; Bradfield (quadrangular plate, with husband, wife and children) ; Burgh Wallis * (knight) ; Cowthorpe * (judge) ; Hampsthwaite (civilian) (not from personal observation) ; Kirkby Wharfe (ecclesiastic) ; Leeds * (knight and wife, knight, and "chalice brass") ; Marr (husband, wife, and children) ; Otley (quadrangular plate, with genealogical tree) ; Owston (knight and wife) ; Rotherham (quadrangular plate, with husband and wife) ; Skipton (fragments) ; Sprotborough * (knight and wife) ; Throapham (knight, early 17th cent.) ; Todwick (quadrangular plate, with kneeling civilian) ; Wentworth (quadrangular plate, with kneeling husband and wife).

Ripley is credited with a second, "chalice brass" ; but, though I have visited that church more than once, I have always forgotten to look for it. I seem also to have overlooked a commonwealth brass (one of only 12 of its period) at Kirkheaton, to Adam Beaumont (d. 1655) and his wife, Elizabeth (Assheton). (See Mr Macklin's "Brasses of England," pp. 300, 302.)

APPENDIX E. RECUMBENT EFFIGIES.

THE following churches (36 in number) contain pre-Reformation (*Cf. below*) recumbent effigies (82 in number):—Acaster Malbis (knight); Adlingfleet (knight); Allerton Mauleverer (3 knights (2 in oak) and woman); Anston, S. (civilian, with small figure of wife); Barnborough (knight in oak); Batley (knight and wife); Bilton Ainsty (woman); Birkin (civilian (? knight in civilian costume)); Brayton (knight and wife) (*Cf. below*); Church Fenton (woman); Darrington (knight and woman); Darfield (knight and wife); Felkirk (mere fragment); Giggleswick (knight and two women); Goldsborough (2 knights); Harewood (5 knights, with wives, and 1 civilian (a judge) with wife); Hazelwood Chapel (2 knights); Ilkley (knight); Kildwick (knight); Leeds (knight); Loversal (civilian); Methley (2 knights, with wives, 1 civilian, and 1 priest); Ripley (knight and wife); Ripon (2 knights, with wives); Ryther (knight and wife, knight, and woman); Spofforth (knight); Sprotborough (knight and woman); Swillington (fragments of knight in oak); Thornhill (knight, with two wives (in oak), knight and wife, and knight); Thrybergh (2 priests (tending to be semi-effigial)); Treeton (knight); Wadworth (knight and wife, and (?) knight in hunting costume); Wentworth (knight and wife (a mere head!); Whitkirk (knight and wife) (*Cf. below*); Wormersley (knight); Worsborough (knight in oak). The following churches (10 in number) also contain post-Reformation recumbent effigies (24 in number):—Healaugh (husband and 2 wives); Kirkheaton (man); Knaresborough (husband and wife); Mitton, Great (2 husbands, with wives, and 2 men); Otley (husband and wife); Sheffield (husband and 2 wives, and man); Silkstone (husband and wife); Tickhill (husband and wife); Wentworth (husband and wife); Wighill (man). There is also the effigy of a knight preserved at Fountains Abbey.

I have spared little pains in my endeavour to make these lists both logical and complete, but am painfully afraid that they are neither. Those who have ever attempted tasks of this kind will realize that their difficulty is great. In particular, I ought probably to have removed the monuments at Brayton (c. 1558) and Whitkirk

(c. 1546) into the second, or post-Reformation, category of effigies, in which I have actually included the Wharton monument (? c. 1568) at Healaugh. Quite a better division would have been between effigies that are purely mediæval and effigies that exhibit details of the Renaissance. Unhappily, when making my notes of these monuments, I had not this distinction in mind; and it is impossible now, at a distance from the churches, to attempt this proper classification. In labelling monuments as "husband and wife," I have included only those instances in which the effigies still repose side by side.

APPENDIX F. CROSSES.

The following lists are from personal observation only, and comprise village and churchyard crosses, or crosses in the immediate vicinity of villages (as at Campsall). No attempt is made to deal with ordinary way-side crosses, e.g. Cooper's Cross, on Rumbles Moor.

I. Churchyard Crosses (excluding fragments of pre-Conquest crosses): — Adwick-le-Street; Brayton; (?) Church Fenton; Drax; (?) Gisburne; (?) Hickleton; (?) Hooton Pagnell; Kellington; (?) Kirk Sandall; (?) Newton Kyme; Ouseburn, Great (on churchyard wall); Penistone (socket); Ripley (remarkable base); (?) Ryther; Saxton; Stainburn (socket); Thorp Arch; Wortley (steps). I regret that it has been necessary to mark so many of these instances as doubtful. Almost all of these are cases in which I suspect that an ancient cross has been utilized in the construction of the later sundial. Probably this list could be greatly extended.

II. Village Crosses: — Ackworth; Aldborough; Austwick; Barwick-in-Elmete; Bawtry; Bolton-by-Bolland; Braithwell; Campsall (in lane to S. of village); Carlton (near Barnsley); Clapham; Clint (near Hampsthwaite); Emley; Fishlake (2); Giggleswick; Guiseley; Harthill; Hickleton; Hooton Pagnall; Kirkby Malzeard; Newton (near Doncaster); Penistone (socket outside churchyard); Ripley; Ripon; Rothwell; Selby; Settle; Skellow; Wentworth; Wormersley. Not one of the old crosses remains perfect, though some have been restored; whilst Ripon and Selby are frankly post-mediæval.

APPENDIX G. STOCKS.

COMPARED with the other two Ridings, the West Riding is singularly rich in its possession of old stocks. The following list is from personal observation only :—

Airton ; Aldborough ; Almondbury ; Appletreewick ; Barkisland ; Bingley (now in the Park) ; Bolton-by-Bolland ; Burnsall ; Clint ; Halifax ; Hartshead ; Horton-in-Ribblesdale ; Kettlewell ; Kildwick ; Kirkthorpe ; Knaresborough (in Castle) ; Leathley ; Saddleworth ; Stainby, S. ; Thornton-in-Craven ; Thornton-in-Lonsdale ; Tong. Many of these have stone uprights, and some are merely remnants. The list might doubtless be considerably extended.

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